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QUINN COLLECTION TO BE SHOWN AT ART CENTRE BEGINNING JAN. 7

Selection of Most Important Works, Including Greco, Cézanne and Rousseau, to Be Placed on Exhibition Pending Possible Dispersal

After eighteen months of delay, a part of the Quinn Collection is at last to be shown, prior to dispersal at some future date, not specified. A Memorial Exhibition of more than 150 paintings, drawings and works of sculpture will be held at the Art Center, 65-67 East 56th Street, from January 8 to January 30 inclusive. The private view will be on Thursday, January 7.

The entire collection numbers over 2,500 items, of which approximately 600 are paintings in oil. According to information, the Memorial Exhibition will include all those works which have become internationally famous, and generous showings of each of the half dozen artists who are now regarded as leaders of the modern movement.

Works of the following artists are to appear in the exhibition: Braque, Cézanne, Daumier, Davies, Derain, Dufy, El Greco, Gauguin, Constantin Guys, Nathaniel Hone, Ingres, Augustus John, Gwen John, Walt Kuhn, Marie Laurencin, Ernest Lawson, Manet, Marin, Ma-

tisse, Orpen, Picasso, Pissarro, Prendergast, Puvis de Chavannes, Redon, Rouault, Henri Rousseau, Sargent, de Segonzac, Seurat, Shannon, Toulouse-Lautrec, van Gogh, Vlaminck, Brancusi, Mary Cassatt, Duchamp-Villon and Epstein. The selection has been made by a small group of artists and critics, unnamed.

Among the more important items in the collection are El Greco's "Christ Driving the Money-Changers out of the Temple," Seurat's "The Circus," willed by John Quinn to the Louvre; Cézanne's "Portrait of Madame Cézanne"; Redon's "Apollo"; perhaps the most famous self-portrait by van Gogh; "Raphael et la Fornarina" by Ingres and Rousseau's "The Jungle."

In addition, there will be an unusual showing of oils and water-colors by Derain, Redon and Vlaminck; an amazing pageant of Picasso's work, including "The Sad Mother," "Harlequin" and "Maternité"; several important Seurats and Cézannes; three Laurencins; several Matisses and a group of de Segonzac.

No announcement as to the sale of the collection has so far been made. Since John Quinn's death in the summer of 1924 it has been housed in his old apartment on Central Park West.

BUYS 36 WORKS OF ART IN TWO WEEKS

Town of 38,000 Spends \$35,000 at Short Exhibition Arranged by the Grand Central Galleries

Aurora, Ill., has broken its own records in art buying by purchasing more than \$35,000 worth of paintings and sculpture at the recent two weeks' exhibition conducted by Mr. Erwin S. Barrie and Mr. W. Wesley Wiseman of the Grand Central Art Galleries. For the past two years, Aurora, a town of 38,000, has purchased \$30,000 worth of paintings and sculpture each year and it was naturally thought that a town of this size had perhaps reached its "saturation point" in the matter of buying.

"Yet the last message that the people of Aurora gave me on the night of my departure," said Mr. Barrie, "was that they would buy more pictures next year than they did this year."

"The history of the Aurora exhibitions, which Mr. Wiseman and I have conducted for eight years," he said, "proves to me what can be done in the way of stimulating art appreciation and art sales by organized effort. At first the interest shown was slight but there has been a cumulative growth in sales. Some began to buy after three years, and this year one of the wealthiest men in the town bought his first picture."

Mr. Barrie believes in introducing the artists themselves to the people and a number of painters and sculptors represented in the exhibition went out in a special car and were given a banquet in their honor the opening night.

The interest which has given Aurora the distinction of buying more art per capita than any other city in the world has been aroused to a large extent by the efforts of Mr. James M. Cowan, president of the Aurora Art League; the treasurer, Capt. J. F. Harrall, and the vice-president, Mrs. David B. Piereson. Mr. Cowan spends the larger part of his income on pictures and has now a collection of 500 paintings which he has already made arrangements for giving to the city. Capt. Harrall is also leaving his collection to the public for the museum which is to be built in the near future.

The works sold in the recent exhibition are 36 in number and include the following: "Still Life" by Cullen Yates, "Bay of Naples" and "Sunset Lake" by Elliott Daingerfield, "Oriental Market

(Continued on page 3)

DETROIT INSTITUTE OF ARTS GETS PERUGINO IN CHAMPE BEQUEST

Incident in the Life of St. Francis, Painted by Raphael's Master, Now Part of Permanent Collection

DETROIT—In the room of recent acquisitions at the Detroit Institute of Arts, hangs a small picture on a wood panel by the famous Perugino which, in compliance with the terms of the late Elizabeth Champe gift, will remain a perpetual memorial to this cultured daughter of an old time Detroit family. The picture was presented by the Detroit Museum of Art Founders Society at their last meeting. For three years the \$5,000 bequest of Miss Champe has been invested with the Detroit Trust Company, while the board sought a suitable picture to fulfill the terms of the gift and many canvases were carefully inspected before one finally turned up which seemed to possess lasting qualities combined with a gracious and delightful subject.

The picture, which shows an incident in the life of St. Francis, is attributed by experts to Pietro Vannucci, called from his native town, Perugino. By some scholars it is even thought to be by the hand of Raphael, who was Perugino's greatest pupil and far outshone his master. From its size and shape, it may possibly have been a part of the predella of one of the many altar pieces which Perugino painted throughout Italy. The excellent quality of the picture would indicate that it was of his early or middle period.

In the picture acquired for the Institute through the Champe gift, there is every justification for the quality and popularity of this artist in his early period. The perspective of the room in which St. Francis is lying on his bed is excellent. He gives the sign of blessing with his right hand to the monks and visitors who are disposed about the room. These groups greatly augment the interest of the composition and the figures possess a life-like interest and a sense of action which was not always to be found in the works of this painter. Because of these excellent qualities some critics are inclined to think it one of the early works of Raphael.

SUPPOSED PRE-COLUMBIAN RELICS CAUSE ARCHEOLOGICAL BATTLE

Lead Objects, Some Bearing Latin and Hebrew Inscriptions, Found in Arizona, Stir Visions of Ancient Civilization and Cries of Fraud

The unearthing, near Tucson in Arizona, of a number of cast leaden swords, crosses, spearheads, etc., some of which bear Latin inscriptions, is responsible for the biggest archeological battle of recent years. Archeologists all over the country are rapidly being forced into one of three camps, those who accept the find at its face value and deduce therefrom that a colony of Roman Jews flourished in Arizona from the VIIIth to the Xth century, those who accept the authenticity of the objects but are rather inclined to call them post-Spanish, after 1540, that is, and those who regard the whole business as a crude piece of forgery. In the first camp are C. J. Sarla, Ph.D., geologist; Professor Frank H. Fowler of the College of Letters, Arts and Sciences of the University of Arizona; Dean A. E. Douglass of the Seward Observatory, and Professor Charles T. Vorhies. In the second is Neil Merton Judd, curator of American archaeology of the United States National Museum, who has apparently converted Dr.

Byron Cummings, Dean of the Archaeological Department of the University of Arizona, to his opinion. In the third camp are Dr. Bashford Dean, curator of arms and armor at the Metropolitan Museum; F. W. Hodge, of the Museum of the American Indian; Clarence L. Hay of the American Museum of Natural History; Dr. Richard J. H. Gottschall, professor of Rabbinical Literature, at Columbia University; Joseph Wheless and Dr. James S. Shotwell, Professor of History at Columbia University. A fourth camp is formed by the entrance of the Mormons into the discussion. S. N. Sjodahl considers the find as exceeding significant and having a significant bearing upon the Mormon claim that descendants of the Lamanites crossed to the American continent.

Excavation Started Last Winter

Already last winter excavation was started. The first object to be found was a large metal cross, which was discovered by Charles E. Manier of Tucson, embedded in a limestone formation, five feet five inches below the surface of the land, near an old lime kiln. Further digging by Mr. Manier and Thomas W.

(Continued on page 3)

M'ILHENNY GIFT TO PENNA MUSEUM

PHILADELPHIA—The late John D. McIlhenny, president of the Pennsylvania Museum and School of Industrial Art, bequeathed the sum of \$100,000 to that organization. The terms were most generous. The income is to be used for maintenance of the priceless collection of Oriental rugs, French primitives and Sully portraits and other paintings and antique furniture, which will be left the museum on the death of his widow, Mrs. McIlhenny. Until then the income may be used for making purchases to add to the collections of the museum, and \$1,000 may be used any year to defray the expenses of one of the museum's officers to travel in Europe.

BROOKLYN MUSEUM OPENS NEW WING

Portion Dedicated to Ethnology Contains Examples of African, American and South Sea Art

The recent dedication of that portion of the new wing of the Brooklyn Museum given to the collections of primitive art formed by Stewart Culin, curator of ethnology, was attended by the art teachers of Brooklyn. Mr. Culin spoke to his guests of "The Road to Beauty" in which his reference to the art of primitive peoples discouraged imitation and suggested that it be approached for its refreshing qualities as a means of contact with certain eternal aspects of art. Mr. Culin was followed by Mr. Morris Crawford, editor and author, who paid tribute to Mr. Culin's aid to designers through placing the museum collections at their disposal. Mr. Crawford remarked on the increasing appreciation of beauty (which to most people goes by the name of "style" so far as textiles and the art of dress are concerned) and the realization on the part of the individual who is generally called the "hard headed business man" that the machine is falling down.

The galleries of the new wing contain the African, American Indian and South Sea collections formed by Mr. Culin. The arrangement of them discloses Mr. Culin's interest in another art, that of color as a setting. The section given to the African has a soft green for its keynote, the Indian is dominated by a pinkish tone which gives place to a deeper red for the South Sea objects. These colors, flooded by the unusual amount of daylight of these galleries, make the effect of the whole as enjoyable as it is in detail.

The collections are too extensive to be treated with justice here, but mention must be made of four carved wood columns in the Indian section which are highly puzzling because they are so entirely foreign in spirit from any Indian motif. These were once in a Catholic church built in the days of Spanish influence in the Navajo region. The Indian converts of the Spanish fathers not only accepted the foreign religion but the art of the Old World and in these columns adopted the design, the proportion, the motifs of the Spanish style without a trace of awkwardness and at the same time contrived to make the result entirely their own.



U. S. FRIGATE, 'CONSTITUTION' (OLD IRONSIDES)

Sold in the artist's recent exhibition at Doll and Richards', Boston, and presented to the Boston Museum of Fine Arts. Reproductions in full color were made from this painting and placed by the Navy in every schoolroom in the United States, in connection with a drive for funds to restore the old vessel, which was built in 1797.

By CHARLES R. PATTERSON

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SUCCESS IN SHOW AT NASHVILLE TEMPLE

Exhibition of Art Arranged by the
Grand Central Galleries Attracts
Great and Enthusiastic Throngs

NASHVILLE, Tenn.—The magnificent exhibition which the Grand Central Galleries have arranged draws daily great crowds to the Parthenon. The opening was a brilliant occasion attended by several thousand people, who manifested the greatest interest in all phases of the exhibit and who were enthusiastic over its beauty. Public school children rubbed elbows with heads of schools and colleges, workmen in overalls snatched a few moments to enjoy the big show, and leaders in the civic, club and social life of Nashville were present.

Mr. J. J. Haverby, of Atlanta, President of the Haverby Furniture Co., in an interview to the Nashville Banner, gives voice to the popular enthusiasm: "The exhibition of the Grand Central Art Galleries at the Parthenon," he says, "compares favorably with any I have ever seen in this country."

"This exhibition will be the means of concentrating the art interest and forces of this city. Nashville has the culture and the atmosphere to be an art center."

"The Parthenon is ideally adapted for museum purposes. The building is not only a credit to Nashville, but the entire South. It shows a cultural development that is enviable."

"The development of the spiritual side of our people is most important, because art is a record of countries and nations. Of all else art endures."

"Our American contemporary painters, as a whole, are the best in the world today. In Paris I saw both the last spring and autumn salons and from an artistic standpoint this Nashville show far excels them."

"The spring salon was creditable, but not remarkable, while the one last September, embracing about 1,500 paintings and sculpture, was decidedly decadent."

In order that the children may make full use of their opportunity, all schools in Nashville and surroundings have been ordered closed for half a day, whilst the evenings have been divided up between the civic clubs, each sponsoring the attendance for one evening.

Gardner Symons, Paul Dougherty, Elmer Schofield and F. Ballard Williams were guests of the city during the first days of the exhibition.

FRAUDS BY "CHICAGO ART INSTITUTE"

Pastel Portraits at Bargain Prices
Sold but Not Delivered, Art Institute of Chicago Warns

CHICAGO—The Art Institute of Chicago has issued a warning to the public to beware of organizations using its name or part of its name for the purpose of obtaining money for the enlargement of photographs. The method of work pursued by these canvassers is to secure a photograph, promise an enlarged life-like reproduction, and collect, upon the submission of a proof, the sum of \$3.98. In many cases this is the last the victim ever hears of his investment. Then the Art Institute is called up by the victim and the return of his money is demanded.

The Art Institute has never been and is not now, engaged in the business of furnishing enlarged portraits from photographs. A victim of one of these concerns submits a card bearing the following announcement: "The Chicago Art Institute, Chicago, Illinois. Pastel Miniature (value \$35.00). Art's most recent discovery in portraiture—a beautiful life-like reproduction. To introduce this new Pastel Miniature we will place a limited number in your neighborhood. Oval panel, 14x19, in size, unframed, at the cost of material \$3.98 each. The proof of your portrait will be shown at your residence, when cost of material must be paid. We guarantee safe return of photo. Pay the man who shows your proof."

It will be noticed from the above that there is no address given, hence the victim is unable to locate the fraudulent organization. The government authorities have been notified and they have been on the lookout to catch these criminals in the fraudulent use of the mails. The proper title of the Art Institute is "The Art Institute of Chicago," not the "Chicago Art Institute." The names are so nearly alike, however, that the average person is easily deceived.

Congress to Decide As to Site for the Roosevelt Memorial

Roosevelt Memorial Association Requests That Fourth Vista in Washington Be Granted to Memorial Designed by John Russell Pope

WASHINGTON—The design for the proposed Roosevelt Memorial has been submitted to Congress bringing to an issue the controversy between friends of the dead President and the Roosevelt Memorial Association. The memorial, as planned by John Russell Pope of New York, is designed to form a part of the decorative scheme inclusive of the Lincoln Memorial and the Washington Monument.

The Art Commission, many members of Congress and President Coolidge feel that the memorial should be placed near Rock Creek Park, at the gateway to Washington, and serve to accentuate Roosevelt's interest in outdoor life and his activity in developing Rock Creek Park. Now that the design has been submitted to Congress the location will be decided.

James R. Garfield, President of the Roosevelt Memorial Association, describes the design submitted to Congress as follows:

"At the center of an island of white granite, set in a circular body of water, flanked by majestic colonnades, a living shaft of water rises with prodigious power 200 feet. At the base of the fountain, symbolical ships carry the message of Roosevelt's life to the four points of the compass."

"The island from which the fountain rises is 280 feet in diameter, the basin, 600 feet; from the centre of one colonnade to the center of the other is 800 feet; the colonnades themselves are each 670 feet long and 60 feet high. The column of water is forced upward by a modern automatic electrical power pump and is entirely independent of the Washington water supply."

"The water is from the Potomac River entering the tidal basin on the west, passing through the ponds to east and west of the central feature of the plan and cleansing the Washington channel through tidal gates."

"The site, used by permission of Congress as the basis for the competition, is situated in what is now the Tidal Basin (or Twining Lake) on the line from the White House."

"No tablet and no guide book need explain why a spring of living water was chosen as the symbol of that source of inexhaustible vitality that Roosevelt was noted for. Roosevelt was a son of the South as well as the North; and his memorial has been designed to be, in a sense, a gateway between the two sections."

"The curving colonnades, set to east and west, offer no obstruction to the eye looking southward from the White House into Virginia. The memorial, therefore, commemorates not Roosevelt only but also that final closing of the breach between the sections, when the son of a Northern father and a Southern mother became President of a 'more perfect union'."

Great Opposition to Proposal

In its issue of December 15, *The World*, New York, sums up the point of view of those who are opposed to the granting of the site:

It is most unfortunate that there should be any possibility of controversy over the erection of a memorial to President Roosevelt. There would be none but for the proposal of the Roosevelt Memorial Association that the monument be placed in the one spot of all spots in the United States where it cannot and should not be placed.

Those who have been to Washington or have seen a plan of the site which the association is asking Congress to approve cannot fail to see how inappropriate it is. They will remember the Washington Monument, with the four great vistas that lead out from it. At the end of one vista stands the Capitol; at the end of another the White House; at the end of a third the Lincoln Memorial. The fourth and last is still vacant. It is this site which the Roosevelt Memorial Association proposes to take as an exclusive memorial to Theodore Roosevelt. If the request were granted, Roosevelt would be placed on a par with Lincoln and Washington, and there

TURKISH MELODRAMAS HAS AN ANTICLIMAX

Moutram Pasha's Gold Treasure, Valued by Owner at \$14,000,000, Is Appraised at \$12,000

The intrinsic value of the "\$14,000,000 of gold treasure" Prince Raschid Moutram Pasha of Turkey recently brought into this country under police guard, and which was held at the Custom House for appraisal, has been fixed by the Government at less than half the \$25,000 bond filed by the Prince to cover possible duty. The shipment was declared to be "more than one hundred years old" and, therefore, free to enter the country as "antiques" without duty.

The \$14,000,000 valuation was set by Prince Raschid when he arrived with the gold in November. He expressed hope of showing the treasure at the Metropolitan Museum preliminary to offering it for sale to art collectors. How much less than \$25,000 the Government valuation fell could not be ascertained. The Government did not attempt to say what the value of the stuff as antiques might be.

The Raschid gold was carried ashore at Hoboken last November in fourteen bushel baskets, surrounded by motorcycle policemen and private detectives. Prince Raschid was visibly concerned as to its safety until it finally rested in the security of the Custom House vaults. He said he found the gold in a hole near Samsun in the Turkish Province of Trebizond in 1914. Ever since then, he said, he had been rushing it around the world, only a jump or so ahead of "dangerous pursuers."

The collection, which consists largely of rings, combs and harness trappings, all of provincial Roman work, was offered to a number of New York dealers last winter, several of whom professed to have been interested, until apprised of the Pasha's fantastic expectations. The Pasha's theatrical entry of last month is thought to be part of an ill-planned attempt to buck the market.

Ernest R. Graham Will Found Big Art School in Chicago

LONDON, Dec. 14—American friends here of Ernest R. Graham, Chicago architect, who married Mrs. Ruby Leffingwell in Stoke Poges today, understand that he proposes to devote a good part of his fortune to the foundation of the largest art school in the world, probably to be situated in Chicago. It will be devoted to sculpture and painting.

Mr. Graham and his bride are spending their honeymoon in the English countryside. They plan a Mediterranean voyage, sailing for home in March.

would be no room left to honor equally any other American of the past or the future.

Mr. Roosevelt died in 1919. That is about seven years ago. The Roosevelt Memorial Association is ill-advised to challenge comparisons with Washington and Lincoln so soon. The verdict of history on Roosevelt has not yet been delivered, and the popular verdict of his contemporaries is by no means unanimous. He was a great personality, but it is far from established that his services put him on the same plane with the father of his country or the preserver of the Union. It is possible to believe that Theodore Roosevelt was a great man without believing that he was as great as all that.

It has been suggested that the memorial be placed in Rock Creek Park. That is a good suggestion. It has been suggested that the site opposite the White House be used not as a memorial to one man but as a memorial to many men. That also is a good suggestion. It has been proposed that the site be used to build a home for the Supreme Court. That also is a good suggestion. The only bad suggestion is to use up this last remaining site as a memorial to one President whose place in history is still uncertain.

The Roosevelt Memorial Association ought to withdraw its request. It ought not to put Congress and the President and the people of this country in the embarrassing position where they have to compare Roosevelt with Washington and Lincoln and have to refuse one kind of honor to a man whom they would gladly honor in another way. But if the request is not withdrawn there is no doubt that it is the duty of Congress to deny it.

VASCO DA GAMA DISH MAY BE SHOWN HERE

Fine Specimen of XVth Century Repoussé Work Bought from Descendant of Duportal Family

A silver dish, presented by King Emmanuel of Portugal to Vasco da Gama in 1499 in recognition of the latter's discovery of the sea route to India, may, THE ART NEWS learns, be placed on public exhibition here.

The dish is circular with a wide border twenty inches in diameter, and is a beautiful specimen of the most exquisite repoussé work of the celebrated European silversmiths. In the centre of the dish the quaint old ship, the San Gabriel, which was da Gama's flagship on his famous voyage around the Cape of Good Hope, is admirably depicted. Other ornaments surrounding the figure of the ship are wild beasts and flowers. On a raised border of silver around the ship are two inscriptions. The first reads:

"Emmanuel le Grand to Vasco da Gama, 1499."

The second inscription is:

"Marquis Nizada da Gama to M. Anne Duportal, Commandant du Cygne, 1846."

Mr. Dupuis believes that the first inscription was placed on the dish in 1846, when the relic was given to Commandant Duportal. The gift was made, he has ascertained from members of the da Gama family, because Marquis Nizada da Gama's life was saved at sea by Duportal.

Mr. Dupuis, who is a graduate of the University of Nancy, France, said he purchased the silver dish from a descendant of the Duportal family, now living in Brittany, a year ago for 60,000 francs, representing, according to the exchange value at the time, about \$2,500.

The history of the dish shows that it remained in the da Gama family until its presentation to Commandant Duportal in 1846. The latter left it to his daughter, Amelie, who married Count Blanquart, de la Barrière. The relic was then left to their daughter, Marie, who married Alfred Jaffre and their daughter, André, sold it to Mr. Dupuis.

Mr. Dupuis, who is a collector of antiquities, said that he had long known of the existence of the da Gama souvenir and in 1906 he offered 20,000 francs for it but could not buy it at that time. That was equivalent to about \$4,000, as the franc was then worth practically 20 cents.

Vasco da Gama, who figured as one of Portugal's most intrepid navigators and discoverers, was placed in command of the expedition fitted out by King Emmanuel to discover a sea trip to the Indies. He sailed from Lisbon on July 8, 1497, and rounded the Cape of Good Hope, but just before entering the Indian Ocean, his sailors mutinied through fear of what might befall them in the uncharted seas. Da Gama, it is said, threw overboard his nautical instruments, telling the sailors they would never reach home unless they stuck by him. The voyage continued and he reached the coast of Malabar, the southwestern part of India, in May 1498, and returned safely to Lisbon on Sept. 8, 1499.

Mr. Dupuis showed his royal dish to the experts at the Metropolitan Museum of Art and to the heads of several firms, all of whom, he stated, pronounced it an unusual example of the old silver-smiths' rare repoussé work.

RELICS STIR ARCHEOLOGISTS

(Continued from page 1)

Bent uncovered the other objects. Analysis showed that they were made with lead mixed with antimony, silver and some tin.

The combination of Christian cross, Moslem crescent, Hebraic seven-branched candlestick and Freemasonry emblems has imposed a heavy tax on the credibility of investigators, but their appearance of having been covered and embedded in stone by natural processes has puzzled archaeologists.

A statement in favor of the relics given out by the finders and their co-workers, says in part:

"The articles have all been found at about the same level, that is, between five and six feet below the surface, and in a well-cemented stratum of caliche, the caliche, or lime formation, being so hard that it has been necessary to chop each piece out with a pick."

"The many scientists who have assisted in the research are unanimous in the opinion that the covering-over process has taken many hundreds of years; in fact, their conclusions tend to place the age of the relics at about the eighth century."

"The placing of the articles in history is being done by Laura Coleman Ostrander, historian, of Tucson, Ariz. She has, through the Latin and Hebrew inscriptions and the many interesting symbols, woven a complete story covering the entire period of these people in America, or 'Calalus Land,' as they called it. It is a story that covers a period of 125 years, and is replete with hardships, wars and romance."

"The records found by Mr. Manier and Mr. Bent appear to be a last record of the people, written in haste at the time when the end was approaching. The record does not make clear just what the end was, but it has been concluded that these Europeans were exterminated by the natives, who, it appears, harassed them and made war upon them from the beginning to the end. This conclusion has been drawn, since what appears to be the last writing of the recorder of these ancient deeds states:

"The last days have come and the inevitable doom, and his last writing is, 'I am present. The Lord be with you.' At the other pole is Dr. Bashford Dean, who has made a lifelong study of forgeries as incidental to his study of armor.

"The Arizona specimens," he says, "are modern forgeries, probably local, and

PROROK NOW ON BOAT BACK TO AMERICA

PARIS—Count Byron Kuhn de Prorok and Professor Tyrrell of the Franco-American expedition which recently returned from Hoggar with jewels and a skeleton from the tomb of Tin Hinan, sailed for America on December 15 on the Leviathan.

Count de Prorok took with him the bracelets and beads of the so-called Libyan Venus and other tomb treasures, permission having been granted him to take them to America for two months of study.

The Carthaginian excavations of the noted archaeologists were brought to an untimely end by the French government, which is reported to have withdrawn permission. The work done in the Hoggar however, which brings once more into the limelight the tomb of Tin Hanan, the contents of which were published some twenty years ago, more than make up for the loss. French archaeologists are more than delighted at the Count de Prorok's activity.

RELICS STIR ARCHEOLOGISTS

(Continued from page 1)

certainly without either interest or value.

"Any student of forgeries should know that the imprints of a sharp instrument, as shown in Figure 14, are absolutely fresh, while there has been given an obvious rounding to unessential parts of the objects.

"Examination of the letters shows that they were done always by the same hand. Notice such slips as 'Britannia' on one side of the cross and 'Gaul' in good English on the other, instead of 'Gallia,' an error which a schoolboy should not have made."

Joseph Wheless is no less convinced of their falsity.

"Referring to those alleged finds of Jewish-Roman relics in Arizona," he writes, "the most obvious and cogent argument against the possibility of their being genuine ancient objects is the dates which are inscribed on some of them. These dates read plainly with the initials 'A. D.' of the Christian era and the years 775, 790, etc. This wholly impeaches the genuineness of these objects, for the simple reason that the custom of dating as of the Christian era was not at those times in vogue, but was first suggested for use by the English Venerable Bede about 775, and did not come into general use until about 1000."

Dean Cummings, on the other hand, is inclined to hedge. While he has given up the theory of a Roman-Jewish colony, he is so deeply impressed by the manner in which the objects were found that he is unwilling to believe in fraud. Indeed he stakes his professional reputation that the discoveries are genuine and of great antiquity.

Dr. Cummings admitted that the great depth in which the articles have been found appears to be "too good evidence." On its face value, it would indicate not merely that the objects were embedded there between the eighth and tenth centuries, A. D., but that they were actually left there from 2,000 to 4,000 years ago, which would be absurd in view of the eighth to tenth century dates on the articles.

Meanwhile the twenty-five articles excavated are on exhibition in the Tucson Bank Building. Outside is a sign reading:

"Pre-Columbus relics 1,000 years old. Earliest evidence of white man in America, exhibited here for benefit of Community Chest and to carry on investigation."

AUTHOR OF HODLER FAKES DISCOVERED

(From Our Special Correspondent.)

ZURICH—The Zürich courts have been busy over an ingenious fraud perpetrated with several of Hodler's paintings. A certain Caesar Aberegg of Zürich, who died in 1924, managed to get genuine paintings by Hodler under the pretense of selling possibilities. He had them examined by the well-known expert Loosli, who attested their genuineness in a certificate and also—upon the swindler's request—on the stretchers of the paintings. Then they were copied, the copies mounted in the original stretchers and, thus equipped, these daubings found their way into the art trade.

Through the connoisseurship of one of Hodler's admirers, who saw one of these bogus pictures, displayed in Zürich, it was possible to seize several of them. A dealer in Zürich, who offered them for sale was arrested, but acquitted by the court, failing proofs.

NEW SHAKESPEARE BUBBLE BURSTS

Hunter Charles Rogers Again Tries His Skill With MSS. of Shakespeare and Relics of Ann Hathaway

LONDON—The magnificent claims of Mr. Hunter Charles Rogers, gardener, of Slough, near Windsor, to have discovered 150 pages of Shakespeare's autograph, to say nothing of other priceless relics, have been finally punctured by J. P. Gilson, keeper of the Department of Manuscript of the British Museum.

"Many of the signatures were obvious frauds, and Rogers admitted to me that they were," says Mr. Gilson, to whom Rogers submitted the "find" in May of last year.

Rogers succeeded, however, in getting some of his alleged historical relics into Eton College. About eighteen months ago he told the Provost he owned a mathematical exercise book which had belonged to the Duke of Wellington at Eton. He showed several "signatures" of the Duke. He said he wanted no money, but thought the book ought to be at Eton and would give it to the college if the Provost would pay £20 to charity. It was accepted on those terms and placed in the school library. Rogers also gave two candlesticks which, he said, had belonged to the Duke.

Some months later Rogers gave the provost a lock of hair which he said belonged to Lady Hamilton, mistress of Admiral Lord Nelson. The provost accepted this but paid nothing.

It also looks as though Capt. William Jaggard of Stratford-on-Avon, who bought some alleged Shakespearian relics from Rogers, has likewise been sold. One of his purchases purported to be the original manuscript of the defense of the Earl of Sussex, the favorite of Queen Elizabeth, at his trial for treason.

This is not the first time Rogers has been in the limelight for alleged historical discoveries which proved to be false. In 1922 he produced some paintings he claimed were by Hopper and other old masters, some of which he sold for about \$6,000 and which afterward turned out to be worth but a few pounds. On another occasion he was reported to have discovered the original manuscript of Milton's *Paradise Lost*.

BELLOWS EXHIBITION IN ROCHESTER

Memorial Exhibition of George Bellows' Work, Selected from New York Show, Is Now on Tour

A collection of twenty-five paintings from the George Wesley Bellows Exhibition which recently closed at the Metropolitan Museum of Art, New York City, have been selected by The Memorial Art Gallery, Rochester, New York, where it will be on view for the month of December. The pictures make a notable group, representative of all of the phases of Mr. Bellows' work, from his first portrait, "Cross-Eyed Boy," painted in New York in 1906, to "The Picket Fence," his last picture, painted in 1924.

Mrs. Bellows, Mrs. Charles Wetherill MacDuff Smith, Mr. Adolph Lewisohn, Mr. Peter Glick, and Mr. Robert Treat Paine, 2nd, are the lenders to the exhibition, which was selected by Miss Gertrude R. Herde, Director of the Rochester gallery, with the personal help of Mrs. Bellows.

"The Crucifixion," "Dempsey-Firpo," "Jean, Anne and Joseph," "Emma in Purple Dress," "Mrs. T. in Wine Silk," "Crehaven," "The Circus," "Edith Cavell," "Forty-two Kids," and "The Picnic," are the outstanding features of this memorial group with a local collection of lithographs to add the greatness of Mr. Bellows' black-and-white to the significance of the event.

"A Stag at Sharkey's" owned by Dr. Philip Conboy of Rochester, is a particularly interesting proof of Mr. Bellows' rarest lithograph, being No. 2 in a series of 98, and bearing the inscription "This proof is for Alden Weir" and "This is a specially good proof, Geo. Bellows."

After the close of the exhibition in Rochester this George Bellows Memorial Exhibition will visit the following American museums under the auspices of The Memorial Art Gallery; the Albright Art Gallery of Buffalo, the Cleveland Museum of Art, the Dayton Art Institute, the Kansas City Art Institute, and the Denver Art Museum.

Negotiations are now being completed by Mrs. Bellows and the Western Association of Art Museum Directors whereby the memorial circuit will be extended to include the museums of the far west.

The Museum Galleries

(STUDIOS)

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"The Cries of London"

after F. Wheatley

Engraved in Stipple. Printed in Colour.

A great discovery has been made in London of the fourteenth picture of the series exhibited by Wheatley at the Royal Academy in 1795. The picture was not engraved in the first series by Schiavonetti, Vendramini, Cardon and Gaugain probably because it was sold and the engravers could not get access to it, and it has been hidden away for years right down until the present time. The Museum Galleries are now engraving this in their present edition, also the variant plate of "Hot Spiced Gingerbread," thus making the series the most complete that has ever been published.

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WATERLOO BRIDGE TO BE TORN DOWN

London Council Decides Against Attempted Preservation Despite Local and International Protests

LONDON.—Waterloo Bridge, the destruction of which the Chicago Chapter of the American Institute of Architects said would be "an overwhelming catastrophe," is to be torn down and replaced by a new bridge.

Following closely on the destruction of Nash's Regent Street and the departure of Eros's Statue from Piccadilly Circus, the condemnation of John Rennie's masterpiece, sometimes called "the noblest bridge in the world," marks the disappearance of pre-war London landmarks that seemed almost unchangeable.

The London County Council's decision today apparently ends a two-year fight of architects all over the world to save the famous bridge. The new structure will have no more than five arches spanning the Thames and a width for six lines of vehicular traffic.

The last stand of Waterloo Bridge's defenders for appointment by the British government of a commission to determine whether the bridge could be underpinned, was defeated by an 82 to 32 vote. Advocates of a new bridge said there are men now living who can build a bridge as beautiful, if not more so.

Waterloo Bridge was opened in 1817. In 1923 engineers decided it must be rebuilt. The next spring it was found a pier of the bridge was sinking dangerously in the Thames mud and the bridge was closed to traffic. Architects and art lovers than obtained expert opinion that for £650,000 the bridge could be underpinned and made safe indefinitely.

The council then consulted Sir Edwin Luytens, who designed the Cenotaph. He reported that the bridge must ultimately be rebuilt. The only hope of saving Waterloo Bridge now lies in intervention by Parliament.

(From the New York Herald.)

Russian Crown Jewels to Be Offered for Sale in America

MOSCOW—Representatives of the Soviet Government will soon visit the United States in connection with the sale of surplus articles from the old Imperial collection of jewels. Dutch jewelry firms appear to be manifesting much interest in some of these articles, and one of their representatives is negotiating with the Soviet Government.

Appraisals just completed by foreign experts place the value of the entire collection of Crown Jewels at about \$250,000,000. These include the great Imperial crown made in the time of Catherine II., weighing five pounds and containing 4,000 carats of the rarest diamonds, valued at \$52,000,000 and the Imperial gold sceptre, containing the world-famous Orloff diamond of 189 carats, valued at \$30,000,000, which was laid as a gift by Count Orloff at the feet of Catherine II.

Another wonderful jewel is the gold and diamond emblem of the imperial realm, containing a 157-karat sapphire, valued at \$24,000,000. The two coronets worn by the Empress, each containing diamonds of 1,000 carats and valued at \$4,000,000, are among the treasures as are also two chains with diamonds for the use of the Emperor, valued at \$4,500,000; the Shah's diamond of 89 carats, \$14,500,000, and an Indian sapphire of 258 carats surrounded by diamonds, valued at \$11,000,000.

The figure of \$250,000,000 is said to represent the true Intrinsic worth of the entire collection of crown jewels quite apart from any historical or sentimental value the articles may possess.

Hewett to Lecture on Primitive Culture and Revival of Art

Dr. Edgar L. Hewett, director of the School of American Research, and one of the most prominent contemporary figures in Archaeology, will give a lecture on primitive American culture in the Master Institute of United Arts, 310 Riverside Drive, corner 103rd Street, on the evening of December 22nd. Dr. Hewett has led some of the greatest excavations of the Southwest. In addition to these activities, he is director of the San Diego Museum and the Santa Fe Museum and, in this capacity, has been the strongest influence in the new school of American Indian painting which he has encouraged and which has developed such remarkable young Indian artists as Awa-Tsireh and Fred Kabote. Dr. Hewett will speak on the "Revival of American Art" and will discuss the expression of the early civilization of America and the remarkable traces of early culture discovered in the Southwest and Mexico. Added interest is attached to the lecture in view of the recent Arizona excavations, as Dr. Hewett is one of the greatest authorities on the civilizations and migratory movements of that section. The lecture will be open free to the public.

EXHIBITION OF GIFTS TO FOGG MUSEUM

Includes Rare Print by Durer from Engraving on Gold Originally on Emperor Maximilian's Sword

BOSTON—The first public exhibition of recent gifts to the Print Department has just been arranged in the Fogg Museum at Harvard University and will remain for some weeks open to visitors free of charge. The prints shown date from the XVth century to the present day and include work of German, Netherlandish, Italian, Spanish, French, and American masters.

One of the most valuable prints in the collection is a remarkably fine impression of the rare Small Crucifixion by Dürer, the gift of Miss Ellen Bullard of Boston. Of additional interest is the fact that the Fogg Museum impression has a large margin, which is most unusual in Dürer's work.

This engraving is given special mention by Koehler in his catalogue of the Grolier Club's exhibition in 1897 of engravings, dry-points, and etchings by Albert Dürer. He said of it: "The Little Round Crucifixion is the smallest and one of the most celebrated of Dürer's acknowledged engravings. It was engraved on gold and originally ornamented the hilt of a sword belonging to the Emperor Maximilian I. . . . The print also enjoys the distinction of being far and away the dearest for its size."

Among the Americans represented in the exhibition are George Bellows, Pamela Bianco, Benson, and Arthur B. Davies. From the French school is shown work of Fragonard, Meryon, Berthe Morisot, Renoir, Legros, a fine lithograph by Ingres and one by Dauzier, and portraits by Nanteuil. There is a characteristic etching by Goya, the Spaniard, and among the Italians a fine Canaletto.

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SYMBOLIC PAINTER EXPLAINS IN VERSE

Victor de Koubinyi's Exhibition at National Museum in Washington Celebrates Marriage of Two Arts

WASHINGTON, D. C.—The Washington Intelligentsia has recently been astonished by an exhibition of paintings "symbolizing" the cardinal virtues and vices, the work of Victor de Koubinyi. The paintings are of the variety known as abstract but all taint of modernism is avoided by the use of such titles as "God," "Devotion," "Faith," "Hope," "Truth," "The Soul," etc. By way of elucidation, the artist appended to each a poem, as:

SPEED

With grim determination.
Misled by idle hope.
Speed rushes on ahead in all directions,
Making a sorry mess of peaceful life:

Pursuing madly goals it does not see.

AMBITION

Up higher and higher to the top of all ambition soars.
Essentially though fine and noble.
It's bound to fail
If uncontrolled by sense and equanimity.

LOVE

The burning flame of ages,
All consuming, heeding naught,
Love, life's eternal mystery,
Will make or break, so handle it with care.

Discussing his exhibition in the Washington Post, Ada Rainey writes: "Victor Kubinyi, an artist of unmistakable creative powers, never thought of painting until last summer. He then knew nothing of paintings except to like them. He is an author of several books along historical lines. As a relief from a mood of depression he began to express in a casual way his thoughts with a pencil and paper in the form of abstract lines. The only thing that lifted the darkness of his mood was a desire to express his idea of the Infinite, which was, to him, Light and Goodness. Later an urge within impelled him to enter an art shop in New York and buy some paints. When he came back to Washington he began to paint the unpaintable. His desire was to paint God. This bold attempt to do what artists have not dared to attempt, or in daring have dimly failed, was essayed by the novice in art."

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\$1,500 Verdict On Mexican Painting

WHITE PLAINS, N. Y.—Supreme Court Justice George H. Taylor, Jr., entered a verdict for \$1,500 with \$317.75 interest in favor of Miss Sallie V. Kilroy against the New Brunswick Fire Insurance Company of New Brunswick, N. J., for the value of an old painting, entitled "Ecce Homo," representing the head of Christ. The painting was burned when Miss Kilroy's country house at Bedford Hills was destroyed by fire in September, 1922.

The insurance company fought the suit hard, claiming that the painting, which had been insured for \$10,000, divided among three different companies, was not valuable. Miss Kilroy said the painting was by the Mexican artist, Nicholas Enriquez, who lived in 1730. The insurance company contended there was no such artist.

Leverhulme's House Sold for £500,000 to Lord Inverforth

LONDON.—The Hill, famous Hampstead country place on which Lord Leverhulme lavished £500,000, has been sold to Lord Inverforth. Originally a small house to which the soap manufacturer made many costly additions and decorations, the Hill was noted for its art collection, which, with other contents, has been shipped to New York for sale.

Lord Inverforth is director of Lloyd's bank and heads a syndicate competing with the Turkish Petroleum Company for Mosul oil concessions.

Viscount Leverhulme Sails

Viscount Leverhulme sailed last week on the White Star liner Homeric. He arrived here on Nov. 24 and said that he had been attending to the business of his firm. His visit had nothing to do with the sale of the art collection of the late Viscount Leverhulme, he said. The entire collection, he added, had arrived safely, and the damage sustained in transit was trivial.

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VIth CENTURY GREEK BLACK-FIGURED VASES ACQUIRED BY METROPOLITAN MUSEUM

Above: Column Krater Gigan-tomachy

Right: Athenian Louthrophorus: "The Lying In State"



TWELVE TAPESTRIES GIVEN PETIT PALAIS

PARIS—Twelve valuable tapestries have been added recently to the collection in the Petit Palais, in the Champs Elysees, the gift of an American, Augustus Coe Gurnee, of Morgan, Harjes & Co.

The gem of the collection is a panel illustrating the story of Dido and Aeneas, dating from early in the reign of Louis XIV, before that monarch, through his minister, Colbert, had taken over the famous Gobelin tapestry works.

Six of the Gurnee collection, now hanging in the entry hall of the Petit Palais, represent Europe, Africa, Asia Minor, Australia, China and America. This is an unusual set, woven almost entirely in silk and signed by Baertmans, coming from the long-established shops of Brussels-Brabant.

Three remarkable tapestries, among the best of the Flemish school, are part of a series illustrating the legend of Perseus and Andromeda.

Mr. Gurnee also presented the Petit Palais museum with two large Chinese cloisonne vases. The museum is owned by the city of Paris.

ROMAN MOSAIC FOUND NEAR MONFALCONE

ROME—Near Monfalcone, at the bottom of the Strada Romana, a most important discovery has just been made on the property of a railroad employee. On the removal of a heap of rubbish there was found, at a metre and a half below street level, a magnificent mosaic pavement dating back to the most remote Roman epoch.

The workmanship is of the finest, the pattern in white, gray and black circles, and while at the sides it is in perfect preservation, in the centre is a large defaced spot, probably the result of the explosion of some projectiles during the war.

The great Roman city of Aquileia once stood here in all its beauty and grandeur, and many remains of it have come to light since the war, in this part of the country where there was some of the fiercest fighting. This pavement, however, is one of the finest examples yet discovered, and now it is hoped to find out to what sort of building it belonged. It evidently extends for a considerable distance underground.

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ENGLISH ARCHITECTS SHOW IN BALTIMORE

Architectural Show at Museum of Art Includes Entries from Foreign and American Designers

BALTIMORE—English architecture is now on view at the Baltimore Museum of Art, where there are a number of entries by British architects.

These include photographs of houses in Holford, Somerset, England; King's College for Women at Kensington; the Memorial Gateway of Clifton College, by Adams, Holden and Pearson; the National Deposit Friendly Society, Queen's Square, by W. H. Ansell; details of St. Catherine's Church, East Acton, and the Regent Theater, Brighton, by Robert Atkinson.

There is a picture of the New House at Aclie Gardens and a House in Somerset, by Henry M. Fletcher, together with Glamorgan County Hall and Premises in Duke street, London, by E. Vincent Harris and Thomas Moodie; details of a House in Hampstead, by B. H. James; a House in Surrey, by Godfrey Pinkerton, and Fairshot Court, near St. Albans, by A. F. Royds.

Lewis Mumford, of New York, author of "Sticks and Stones" and an authority upon architecture, has been among those who have visited the exhibition. He wrote the introduction for the catalogue for the designs and pictures shown.

In it he says in relation to recent development in architectural designs: "Our architectural exhibitions have shown, I think, a pretty steady improvement these last ten years. We have moved toward simplicity and sincerity, and every community now has buildings that cry for nothing else than others equally good to keep them company. The merit of a great display of photographs, models and designs is that it enables us to make comparisons, sometimes necessarily odious ones, and to decide which tendencies in design bring us nearer to the city as a whole in which we should like to live."

The architectural exhibition will continue through December and is attracting numerous visitors both from Baltimore and other cities.

BOSTON ACQUIRES ANOTHER SARGENT

BOSTON—Another oil painting by John Singer Sargent has been acquired by the Museum of Fine Arts from Edward Jackson Holmes. It is hanging in the Sargent Memorial Exhibition.

A study which Sargent intended to use in painting a large canvas to cover a wall in the Boston Public Library, it is truly a Raphaelesque conception of a subject taken from the life of Christ. For years he had worked on the idea, even going to Palestine to study, as he cherished the thought that this painting would be his masterpiece. For some reason he delayed and the conception was never brought to fruition.

Gabriel Wells Buys Only Balzac MSS. Not Possessed by Chantilly

PARIS.—Gabriel Wells has bought the original manuscript of "Eugenie Grandet," by Honore de Balzac, it was learned in Paris literary circles. This is the only Balzac manuscript not possessed by the Chantilly museum. Mr. Wells has frequently subscribed to many literary institutions and libraries in France and is well known here. He is expected to take the valuable Balzac manuscript to New York and it has been suggested that he should have a complete set of photographs of the book made for Chantilly.

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Houston to Have Art Exhibit From Grand Central Galleries

The largest exhibition ever sent out by the Grand Central Galleries will go to Houston, Tex., to open a new wing of the museum on Jan. 9. The exhibition comprises 200 paintings and 75 bronzes. It has been arranged by the Chamber of Commerce and other business organizations.

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AUCTION RETURNS OF THE WEEK

BYRON AND DICKENS

Anderson Galleries—First editions of Byron, original manuscripts of Charles Dickens and original drawings for his works were sold at auction on the afternoon and evening of December 8th. The total realized was \$52,563. The more important items were:

1—Byron. Hours of Idleness. Presentation copy of first edition; C. W. Place. \$270

5—Byron. English Bards and Scotch Reviewers. Autograph presentation copy from Lord Byron. Second edition; Order. \$270

11—Byron. Childe Harold's Pilgrimage. First edition of all the volumes with original MSS. of "On Parting"; Gabriel Wells. \$430

55—Byron. Works of Lord Byron. With his Letters and Journals, and his Life, by Thomas Moore. Extra-illustrated with autograph letters. London, 832-3; Mrs. J. P. Kendall. \$260

119—Lady Caroline Lamb. Collection of 41 letters, containing references to Lord Byron; G. A. Van Nosdall. \$260

136—Mary W. Shelley. Frankenstein, or the Modern Prometheus. First Edition with 3pp. A. Ls of Mary Shelley; James F. Drake, Inc. \$260

175—Shakespeare. Second Quarto of Merchant of Venice. Printed by J. Roberts, 1600; Gabriel Wells. \$400

176—Shakespeare. First part of the true and honorable history of the Life of Sir John Old-castle. Second edition. London, 1600; G. M. Ingross. \$880

177—Shakespeare. Second Quarto, Midsummer Night's Dream. Printed by James Roberts, 1600; Gabriel Wells. \$400

178—Shakespeare. Second Quarto, Lear. Printed for Nathaniel Butter, 1608; Gabriel Wells. \$550

179—Shakespeare. Devonshire-Kemble copy of the Second Quarto of The Merry Wives of Windsor. Printed for Arthur Johnson, 1619; Gabriel Wells. \$500

183—Shakespeare. First edition of parts II-III of King Henry the Fifth. Printed at London for T. P.; J. E. Hannigan. \$800

196—Dickens. Oliver Twist. Author's presentation copy of second issue of first edition; Brentano's. \$975

210—Dickens. A Curious Dance Round a Curious Tree. First Edition with 10 pp. of Dickens' autograph mss. bound in. London, 1860; The Rosenbach Company. \$1,750

226—Dickens and Collins. Original mss. of "The Perils of Certain English Prisoners and their Treasures in Women, Children, Silver and Jewels." Part in Dickens' hand; part in Wilkie Collins'; The Rosenbach Company. \$3,900

263—Dickens. Original wash drawing by Robert Seymour for Pickwick Papers; The Rosenbach Company. \$810

264—Dickens. Original drawing by Hablot K. Browne for Pickwick Papers; W. H. Wood. \$1,125

266—Dickens. Original wash drawing by Hablot K. Browne for Pickwick Papers, with criticism in Dickens' autograph; Edward L. Dean. \$2,500

271—Dickens. Original wash drawing by Hablot K. Browne for Pickwick Papers, with marginal note in Dickens' autograph; Edward L. Dean. \$2,250

274—Dickens. Original wash drawing by Hablot K. Browne for Pickwick Papers. Marginal note in Dickens' autograph; Edward L. Dean. \$975

275—Dickens. Original wash drawing by Hablot K. Browne for Pickwick Papers. Frontispiece; The Rosenbach Company. \$950

277—Dickens. Original pencil and watercolor drawing by John Leech for A Christmas Carol; Edward L. Dean. \$1,000

308—Audrey Beardsley. Caricature of Whistler; The Rosenbach Company. \$800

FAUL SPORTING PRINTS

Anderson Galleries—A collection of English color prints of the XVIIIth and XIXth centuries and a selection of English sporting prints from the collection of the late W. D. Faul were sold at auction on the evening of December 11th, at the Anderson Galleries. The total of the sale was \$39,465. The more important items were:

42—Mezzotint portrait of General Washington by Valentine Green after the painting by Trumbull. Published Jan. 15, 1781; E. T. Sterling. \$625

A. S. DREY

Old Paintings
and
Works of Art

MUNICH
Maximiliansplatz 7

71—"British Plenty; and Scarcity in India." Engravings printed in color from plates by Charles Knight after paintings by H. Singleton; Philip Suval. \$525

72—"Lady Hamilton as a Bacante." Simple engraving by Charles Knight after painting by Romney. London, 1797; E. T. Sterling. \$2,700

78—"The Action Off Lissa, March 13, 1811." A pair of aquatints in color by H. Merke after H. Webster; E. T. Sterling. \$610

79 & 80—"Morning of the Higlers Preparing for Market"; "Evening, or the Post Boy's Return." Both by D. Orme after Morland. London, 1796; E. T. Sterling. \$3,300

81—"Woodcock and Pheasant Shoot." By D. Orme after Morland. London, 1790; E. T. Sterling. \$800

84—"The Warrener." By William Ward after Morland. London, 1806; E. T. Sterling. \$625

86—"Summer." A pair of mezzotints in color by William Barnard after Morland; E. T. Sterling. \$625

87—"Setters." Mezzotint in colors by William Ward after Morland; E. T. Sterling. \$550

119—"Lady Catherine Pelham Clinton." Mezzotint by John Raphael Smith after Sir Joshua Reynolds. London, 1782; E. F. Collins, Agent. \$585

144—"Lady Heathcote." Mezzotint in colors by James Ward after J. Hopper. London, 1804; E. T. Sterling. \$1,350

146—"Outside of a Country Alehouse." Mezzotint in colors by William Ward after James Ward. London, 1797; E. T. Sterling. \$1,300

FURNITURE, PORCELAIN, ETC.

Anderson Galleries—English furniture, porcelains, silver and Sheffield Plate, chiefly English of the XVIIIth century, sold by order of Philip Suval of New York; afternoons of Dec. 10 and 11. Total of sale, \$33,668.00. Some of the more important items are as follows:

35—Worcester dessert service by Flight, Barr & Barr, about 1815; Mr. G. T. Sackett. \$500

130—Set of six Sheraton mahogany chairs, about 1795; Mr. E. F. Collins, agent. \$310

137—Chippendale upholstered mahogany arm chair; Mrs. L. G. Bissell. \$330

146—Set of fourteen Spanish XVIIth century carved chairs; Mr. F. H. Shaw. \$1,000

147—Spanish XVIIth century carved five-chair back settee; Mr. F. H. Shaw. \$350

159—Pair of silver mounted miniature cannons, French or Dutch, XVIIth century; Mr. E. F. Collins, Agent. \$560

163—Charles II carved walnut armchair, XVIIth Century; Mrs. J. H. Lange. \$270

164—Queen Anne walnut knee-hole writing desk, about 1710; Mr. J. H. McFadden. \$190

167—Chippendale mahogany bookcase desk from the collection of the Earl of Cavan; Mrs. E. A. Simpson. \$500

168—English XVIIth century bracket clock; Miss H. Counihan, agent. \$250

224—George IV silver cake basket by Paul Storr, date 1823; Mr. S. K. Osborne. \$410

226—Queen Anne silver chocolate pot, by Andrew Raven, 1708; order. \$760

227—Queen Anne silver tankard by John East, 1708; Mr. S. K. Osborne. \$375

228—Set of four George II silver candlesticks, early XVIIIth century; Mr. R. C. Hird. \$550

245—Spode porcelain dinner service, about 1800; Miss H. Counihan, agent. \$770



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Messrs. Stewart & Shearer, Attorneys for Executor, 45 Wall Street, New York City

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At 2 P. M.

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BRUSSELS (Belgium)

327—Walnut burgomaster's chair, about 1700, from the collection of the Hon. E. Wood, Temple Newsam, Leeds; Mr. E. F. Collins, agent. \$550

328—Pair of Sheraton secretary china cabinets with cylinder fronts, about 1790; order. \$1,400

330—William and Mary walnut marquetry cabinet-bureau, about 1690; order. \$1,000

331—Pair of needlework and carved mahogany "lion mask" chairs, about 1740; Mr. E. F. Collins, agent. \$1,800

336—Pair of Adam mahogany pedestals and urns, XVIIth Century; Mr. S. K. Osborne. \$2,500

AMERICAN AND BARBIZON PAINTINGS

Anderson Galleries—Contemporary American and Barbizon paintings with some old masters from the collection of Mrs. Isaac Guggenheim, and the estates of the late Samuel Eddy Barrett of Chicago, Sir Roderick Cameron of Clifton, Burley, Staten Island, Isaac de P. Kelley of New York, Dr. Dudley Tenney of New York, and the Hon. R. C. Winthrop of Boston; evening of Dec. 9. The total realized was \$19,302.50. The more important items were:

50—"Rocky Coast," by Childe Hassam, N. A.; C. W. Fletcher. \$500

59—"Landscape," by J. Francis Murphy, N. A.; Order. \$2750

71—"Landscape," by George Inness, N. A.; George H. Ainslie. \$300

74—"Landscape," by George Inness, N. A.; George H. Ainslie. \$320

76—"Still Life, Fish," by William M. Chase, N. A.; W. F. Fletcher. \$610

78—"A French Harbor," by Henry Golden Dearth, N. A.; G. Frank Muller, Agent. \$475

80—"Morning," by J. Francis Murphy, N. A.; Order. \$3600

60—"Beauty and the Beast," by F. S. Church; Mr. George H. Ainslie. \$280

63—"Early October," by J. Francis Murphy; Mr. J. J. Norwood. \$5,000

64—"The Imperial Lancers" by Frederick Remington; Henry Schulteis & Co. \$750

65—"Harbor Scene," by John H. Twachtman; Mr. Chester Dale. \$430

66—"Sunset Landscape," by J. Francis Murphy; E. F. Collins, agent. \$1,200

72—"The Cardinal's Reception," by Pablo Salinas; Henry Schulteis & Co. \$525

73—"Portrait of a Lady as a Shepherdess," School of Sir Peter Lely; Kelly Art Gallery. \$260

74—"The Drinking Pool," by Charles Emile Jacque; Metropolitan Galleries. \$1,700

75—"Portrait of a Lady," by Michael Miereveld; Mr. W. J. Farr. \$225

78—"Farm Scene with Cattle," by Friederich Voltz; Henry Schulteis & Co. \$280

VORON AND DANA COLLECTIONS

Anderson Galleries—The collections of antique Chinese porcelains of Mr. Isaac Voron and ivory carvings of Dr. Charles L. Dana were sold at auction on the afternoon of December 12th at the Anderson Galleries. The total realized was \$26,495. The more important items were:

144—Monochrome vase, K'ang Hsi period. 9 1/2 inches high; E. T. Sterling. \$590

150—Pair of porcelain vessels, Ch'ien Lung period. From Morgan collection. 3 1/2 inches high; E. T. Sterling. \$550

152—Porcelain vase, Yung Chen period. From the Morgan collection. 18 inches high; Edward Baxter. \$800

154—Imperial sang-de-boeuf vase. 17 1/4 inches high; Edward Baxter. \$550

157—Porcelain vase, K'ang Hsi period. 15 1/4 inches high; Edward Baxter. \$925

158—Porcelain vase, K'ang Hsi period. 17 inches high; Edward Baxter. \$900

160—Porcelain vase, K'ang Hsi period. 19 1/2 inches high; H. W. Chadbourne. \$675

Early Chinese Art
IMPORTANT EXAMPLES OF
Old Chinese Porcelain
Early Chinese Sculptures and Pottery
Rare Persian Faience
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Opposite American Mission, Cairo
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161—Porcelain vase, K'ang Hsi period. 19 1/2 inches high; Edward Baxter. \$825

162—Large Imperial vase, Ch'ien Lung period. 30 inches high; Edward Baxter. \$900

163—Pair of Imperial temple jars and covers, K'ang Hsi period. 13 1/2 inches high; Order. \$2,000

164—Three porcelain objects, K'ang Hsi period. From the Morgan collection; Edward Baxter. \$510

WILLIAM TREVOR COLLECTION

Anderson Galleries—Paintings assembled by the late William Trevor, most of them American artists, were sold at auction at the Anderson Galleries on the evening of December 10th. The total realized was \$15,924.50. The more important items were:

50—"Rocky Coast," by Childe Hassam, N. A.; C. W. Fletcher. \$500

59—"Landscape," by J. Francis Murphy, N. A.; Order. \$2750

71—"Landscape," by George Inness, N. A.; George H. Ainslie. \$300

74—"Landscape," by George Inness, N. A.; George H. Ainslie. \$320

76—"Still Life, Fish," by William M. Chase, N. A.; W. F. Fletcher. \$610

78—"A French Harbor," by Henry Golden Dearth, N. A.; G. Frank Muller, Agent. \$475

80—"Morning," by J. Francis Murphy, N. A.; Order. \$3600

60—"Beauty and the Beast," by F. S. Church; Mr. George H. Ainslie. \$280

63—"Early October," by J. Francis Murphy; Mr. J. J. Norwood. \$5,000

64—"The Imperial Lancers" by Frederick Remington; Henry Schulteis & Co. \$750

RAIMUNDO RUIZ COLLECTION

American Art Galleries—The Spanish antiquities assembled by Sr. D. Raimundo Ruiz of Madrid, disposed of at the American Art Association on the afternoons of Dec. 9, 10, 11 and 12, brought many prominent persons to the sale, among whom were the Countess of Limnick and the Duchess de Richeleu. The collection, including Talavera pottery, tile, rugs, textiles, furniture, chiefly of the XVIIth century, carved stone, forged iron paintings, etc., brought a total of \$128,691. Items bringing \$400 or over are as follows:

177—Walnut and wrought iron vargueno on carved oak stand; XVIIth and XVIIIth century; Mrs. E. D. Wise. \$800

179—Carved walnut and parcel-gilded vargueno, late XVIIth century; Miss E. D. Wise. \$450

199—Carved pine wood doorway, late XVIIth century; Mrs. E. D. Wise. \$400

239—Six Spanish tin hanging lanterns, XVIIth century; A. Arnold. \$450

247—Eighty-two carved pine wood ceiling brackets, XVIIth century; A. Arnold. \$410

263—Gros point floral hanging, early XVIIIth century; Mrs. E. D. Wise. \$1,450

264—Renaissance silk embroidered hanging, early XVIIth century; Mrs. E. D. Wise. \$1,550

373—Antwerp armorial tapestry, XVIIth century; A. Arnold. \$1,000

401—Two wrought iron gates with sculptured marble columns, XVIIth century; Mrs. E. D. Wise. \$480

461—Gold-wire Brussels tapestry panel, early XVIIth century; Mrs. K. Van Riper. \$600

464—Drap d'or crimson silk cope; P. A. Conniver. \$550

470—Crimson velvet altar frontal with silk and gold applique; Saiditz and Van Barn. \$450

477—Flemish tapestry, XVIIth century; A. Arnold. \$1,900

579—Carved and gilded walnut vargueno on stand, late XVIIth century; Mrs. E. D. Wise. \$1,650

588—Three wrought iron balconies, Seville, XVIIth century; A. Arnold. \$825

591—Carved walnut and oak refectory table, northern Spain, circa 1600; Mrs. E. D. Wise. \$400

593—Eight sculptured limestone armorial columns, early XVIIth century; A. Arnold. \$1,520

594—Set of carved and painted wood ceiling supports and beams, Valencia, XIVth century; Robert Garrison. \$755

595—Three wrought iron balconies, Seville, XVIIth century; W. K. Fain. \$480

598—Gothic wrought iron and marble well head, XVth century; J. E. Carpenter. \$1,000

650—Thirty-eight carved pine wood ceiling brackets, early XVIIth century; A. Arnold. \$1,140

666—Pair important embroidered crimson velvet ecclesiastical hangings, XVIIth century; A. Arnold. \$2,062

718—Set of fifty-eight panels of Manises lustre tiles forming a wainscot, early XVIIth century; Mrs. E. D. Wise. \$2,320

730—Walnut and wrought iron vargueno on parcel-gilded chest base; Mrs. E. D. Wise. \$2,900

732—Three Gothic carved and polychromed figures, XIII-XIVth century; M. Nadelman. \$1,850

741—"St. Lawrence

THE ART NEWS

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GUY EGLINTON

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Vol. XXIV—Dec. 19, 1925—No. 11

AN IDEA FOR PITTSBURGH

In an interview, published in THE ART NEWS last week, Maurice Sterne described briefly the practice of the Rome Biennial, which corresponds in some sort with our own International at Pittsburgh. On two points the Italian practice differs radically from ours and it might be worth while, since Pittsburgh is admittedly far from perfect, to consider whether their method may not yield the better results.

The first point is the question of foreign representation. At Pittsburgh this is handled through official channels. A committee is formed in each country, which acts as local jury and, in its turn, sends delegates to the grand jury here. This is to place representation from each country at the mercy of local politics and the results are only too often a pale reflection of what is being done there. In Rome, on the other hand, an alternative system has this year been tried, and has met with a considerable measure of success. In place of the few score, for the most part mediocre, canvases which formerly filled the foreign galleries, it was decided to invite one outstanding artist from each country. The idea has much to recommend it. Surely a representative show of Picasso gives a fairer picture of contemporary French art than whole galleries of mediocrities?

The second point is the relation of conservatives to radicals in the same body. In this country the two are barely on speaking terms. Either a society is radical or it is conservative. The result is a loss in prestige for both parties. Here again the Biennial has set an example worth considering. Instead of resigning *en bloc* or being snowed under, the radical element now forms a sub-committee, the recommendations of which have equal weight with those of the main body. The result is stimulation in place of stagnation.

We suggest that Pittsburgh consider the matter.

OUR NATIONAL GALLERY

Our National Gallery of Art is unique among all similar institutions in having no corporeal existence. It has lived only in the nebulous state conferred by an Act of Congress of 1846 which established the Smithsonian Institution (the

gift of an Englishman) and mentioned, in addition to a building for the reception of objects of natural history and scientific interest, a gallery of art.

Nothing was done toward building a gallery of art and idea of having such an edifice slumbered quietly until 1906, when the bequest of Harriet Lane Johnston, niece of James Buchanan, of a collection of paintings to the National Gallery of Art revealed only too well that that was no such building.

The Supreme Court was appealed to and decreed that a National Gallery did actually exist because of the Act of 1846. Unfortunately a decree is not able to house a collection, so that this and succeeding bequests were given a temporary shelter in the National Museum where they have been forced to abuse the hospitality extended them by curtailing the space given to that museum's own material.

At present there is a large and important exhibition in Washington consisting of early American paintings, miniatures and a superb assemblage of silver, lent from private collections through the East, which is being shown in order to give the public an idea of the kind and amount of material which such a gallery should house for posterity. By keeping the idea of the National Gallery alive it will, in the course of time, become a reality. The committee which has carried out the exhibition has done a piece of work which is the best kind of "publicity" the project can have.

Although we must bear the stigma of being the only nation without a gallery of art, our case is not so bad as it would be if we had built a handsome building and found a paucity of material to deposit there. The growing collections of the National Gallery, the existence of architect's plans, the work of Charles A. Platt, the existence of a staff of which Dr. William H. Holmes is director, and even the selection of an actual site, just east of the National Museum combine to make the National Gallery seem real if not apparent.

CRITICS AND DEALERS

In every walk of life there are certain decencies to be preserved; and this is true of the profession of selling works of art, not, as the seductive phrase has it, "by private treaty," nor, as the compelling one has it, "under the hammer," but by the highly desirable and respectable system of public exhibition.

According to wise and long-established practice, all works of art before being exhibited to the public are subjected to the free criticism of him who writes them up or writes them down, as the spirit moves him. In the good old days the dealer imposed upon himself certain rules designed to gratify the soul of criticism. Then the critic was like Prospero, and his wand could summon up at will the sunbeam or the thunderclap; but in the hustle and scramble of modern commercial competition some dealers have been foolish enough to break with tradition in this respect.

The modern art critic who has had the temerity and the misfortune to undertake the task of "covering" for some great journal all the art exhibitions in London, requires and deserves from the dealer one thing and one thing only—to be let alone.

Setting out on a Monday morning with a dozen Pressview invitations in one's pocket, each representing a more or less difficult problem of criticism, and with the prospect before one of writing a series of criticisms in time for next morning's paper, is often a heart-breaking business. Imagine such a field-day. The art critic knows that even for so experienced a person as himself, quiet and prolonged contemplation of a collection of pictures is necessary if a complete understanding of it is to be achieved; but he also knows that his stay in most of the galleries he has to visit must be restricted to a matter of minutes, and that these minutes must be devoted entirely to the pictures.

But the dealer often does not know these things. The moment the critic arrives in exhibition No. 1 on his list, the dealer, instead of confining his remarks to useful information, which is always welcome, darts forward and convicts him round the walls, incessantly chattering about his wares. He tells the critic the same sort of tales, often excellently entertaining in themselves, about the artist's abnormal goodness, sincerity and impecuniosity, as the critic has heard hundreds of times before. He

assures him that only a very shrewd dealer would have thought of organizing such an epoch-making show. He tells him that other critics, who contrived to call even earlier, thought the world of everything, and that, in short this is the day of the dealer's life. Sometimes a customer calls and the critic has a minute's peace to mark his catalogue, as school-masters mark exam. papers, thus:

109 AUTUMN IN THE GLEN v.b.
110 THE LONELY RANCH b.
111 BLUE DAY AT SEA f.
112 THE SAILOR'S RETURN v.b.
113 GREY DAY AT MARGATE f.
114 "LAUGH, AND THE WORLD LAUGHS WITH YOU; WEEP, AND YOU WEEP ALONE" v.b.

Then the critic goes on to the next place of entertainment and instruction, and exactly the same thing happens all over again. Sometimes—happily, only sometimes—worse happens. When the critic arrives on Press day he is confronted, not only by the smiling face of the proprietor, but by the beaming face of the artist. Under these conditions criticism becomes a farce, whether or not the critic gives way to being lectured into submission. The old rule that an artist should remain invisible on his Press day should never, never be broken. Another development of the situation may occur. The crush of exhibitions and other circumstances may compel the editor of the best-organized journal in the world to postpone publication. When that happens the proprietor, if he is wise, will not write to the editor in these familiar terms:

SIR.—We notice that your critic has not yet written an account of our exhibition of Miss Polly Tiddes's water-colors, which are attracting such unheard-of attention at this gallery. May we draw your attention to the fact that we have been taking a quarter-inch advertisement for three consecutive days in your paper. We trust you will see your way to publish a criticism of the exhibition without delay.

Yours faithfully,

That is not only terribly bad form, but, in the long run, it will not pay. It seldom pays to be insulting.

At the back of our minds, while writing this note, is the conviction that certain gallery proprietors fail to realize the value to their calling of art criticism. Even if an art critic be only a specially articulate member of the public, he is, as such, indispensable to the welfare of any community of artists and the notion that attempts to debase him are advantageous to those who deal in pictures is a mistaken one. Every dealer ought to know, or should now learn, that criticism is one thing and advertisement-writing another, and that a man becomes a competent critic through knowing his own mind about works of art.

Thank heaven, only a minority of gallery proprietors have picked up these vices. If it were otherwise we should soon see the end of art criticism.

(Reprinted from *Burlington Magazine*)

ART NEWS LETTERS

To the Editor of THE ART NEWS:

My dear Sir:

Don't be unkind. The enclosed clipping, second to one previously printed, seems to me to put THE ART NEWS in an entirely different class than one would suppose from the ideals we associate with the best in art. This clipping sounds like the chatter that accompanies tea and cigarettes.

In the rush of a big city things may be said and quickly forgotten, but out in the big open spaces where everything is simplified trifles assume huge proportions.

To be out of touch with one's own kind or those one would be with is a great and gnawing pain to those out in the big open, be it Kansas, Alaska or Manila. A gentle word means so much. An unkind word will hurt more out in the big open than in the busy rush of the big city.

If you can—imagine yourself in the place of a person far away from the gentle things (Art) that would make life a bit more worth living—and then see your dream ridiculed by the very art magazine that should be "Alma Mater" rather than chatter.

If you don't believe me or see the angle I'm trying to show you, just come with me any old time to Arizona or New Mexico and when you go back to "Lil ole New York" you will have a more sympathetic view of all people.

Yours very truly,

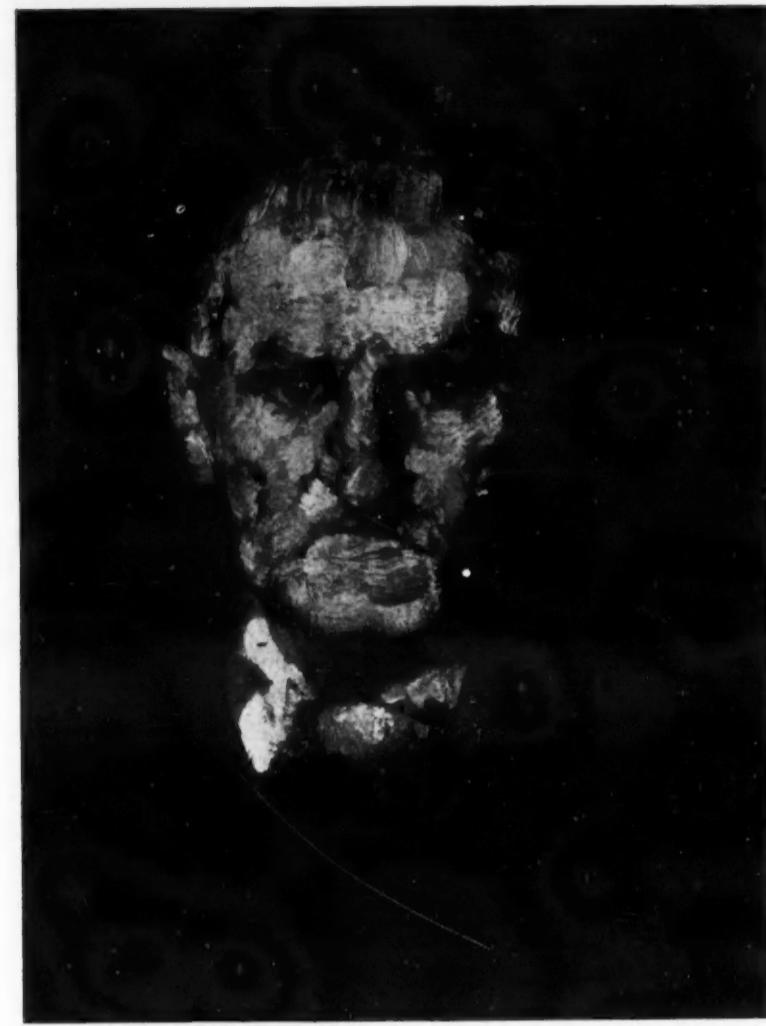
FERDINAND BURGDORFF,

An Old Subscriber.

Pebble Beach, Cal.

Dec. 6, 1925.

[We admit to no pride in the clipping in question but are sincerely proud of the letter which it has elicited.—Ed.]



"BAVARIAN BRIGAND"

By FRANK DUVENECK

(Courtesy of N. M. Vose)
Recently sold through the Casson Galleries, Boston. To be in Concord Art Association's Collection.

FROM OUR SPECIAL CORRESPONDENTS

BERLIN

Art circles in Berlin are preparing to celebrate on December 10th Dr. von Bode's eightieth birthday. On this occasion he will be presented with a valuable work of art purchased by the *Kaiser Friedrich Museums Verein*, a society founded by Dr. von Bode. The painting will be donated by him to the *Kaiser Friedrich museum* and will stand there, together with his numerous other gifts, as the finest tribute to his indefatigable and lifelong devotion to the museums in Berlin. In reviewing von Bode's activity at the Berlin museum, to which he had been attached since 1872, one finds that the greater part of the museum's finest works in all departments are due to Dr. von Bode's unusual energy and connoisseurship and his concentration upon his task. When he was made director, he was able to begin his reformatory work on a large scale. Extensive journeys to Italy, England and France made him acquainted with public and private collections abroad, so that he often succeeded in acquiring important works at cheap prices. It was upon his initiative that private collectors in Germany, whom he helped and advised in the forming of their galleries, made munificent donations to the museum. In 1895 he founded the *Kaiser Friedrich Museum Society*, which attached and interested a number of important art lovers to the further development of the institution. In 1904 the opening of the newly erected *Kaiser Friedrich museum* was a further step towards his steadily pursued aim. Along with his work of organization, Dr. von Bode has achieved literary work of the greatest importance. He is the initiator of a new method of scientific investigation, founded on thorough study of the original sources. His profound knowledge and his deep insight into the problems of historical research combined with an unusual gift of association and combination, has enlightened many a dark spot in the history of art of all countries. He pointed to the great beauty of Italian bronzes, he assembled an unique collection of German medallions, it was upon his donation of a collection of valuable rugs that the Islamic department of the museum was founded. The arrangement and setting up of art objects was also included in his reformatory plans, he has further helped to enrich the collection of art and crafts and of coins. The print-room owes many valuable acquisitions to his sagacity. Through the love of art that inspired him, his life

each winter the English Wood-Engraving Society holds an exhibition of its members' work at the St. George's Gallery, Hanover Square, and on each occasion the standard rises to a higher level. Greater boldness in design, a greater mastery of the possibilities as well as the limitations of the medium manifest themselves; the experiments and abstractions of earlier efforts resolve themselves into something that is a definite contribution to the art of the day. Gordon Craig who has always done excellent work in this connection sends but four prints to the show but these are specially interesting since each is instinct with that flair for original vision which so distinguishes him. In a new rendering of *The Ghost of Hamlet's Father*, he is able to give rein to that instinct for the dramatic which has always distinguished his designs for stage effects. Ethelbert White understands as well as any how to mass his blacks and whites and shows a great sense of the decorative in his treatment of tree forms, sufficiently stylized to fit the medium, yet by no means so mannered as to become a convention. Clapham Pellew perhaps evinces as much diversity as any in his technique and uses his different methods of gaining effects to good purpose.

It is refreshing at times to leave the modern movement for the less challenging contemplation of late XVIIIth century art with its emphasis of the graceful and the elegant side of things, and cheerful acceptance of perfection of finish and grace of composition as the most important goal at which to aim. The exhibition of water colors and engravings by Adam Buck at the Leicester Galleries is one to which the adjective, charming, may most appropriately be applied. It is of its period and, untroubled by abstract theories as to the function of painting, delights by its purity of line and almost classic grace. A gentle humor pervades it, it seems to accord well with the furnishings of the Empire mode; it disturbs not at all but is ever pleasingly decorative and refined. In some cases the exhibition affords opportunity of comparing the original drawings with the prints and one realizes forcibly the excellence of technique on the part of the engraver that has been able to render the artist's work with so little alteration. Buck was not perhaps great as were the XVIIIth century portraitists, but everything that he produced breathes of a delightful per-

(Continued on page 11)

REVIEWS OF CURRENT EXHIBITIONS

F. BLUMBERG

POP HART

New Art Circle to Dec. 23

THE FIRST IMPRESSION of Miss Blumberg's exhibition, of a forceful personality striving for the maximum of effect, soon gives way, curiously enough, to its exact antithesis. The solid areas of color, boldly outlined, dissolve. The sense of striving passes, and one becomes conscious that, whatever the will and intention of the painter, her nature is rather lyrical than dramatic. She stands up boldly enough and announces herself. "Here," she seems to say, "I will show you the life of the Jewish people. Thus they live, thus they dream, thus they agonize." The sound of her voice is a forewarning of accusation. But when she comes to the telling, though her manner remains hard, the tale that she tells is not an accusing tale. Despite herself, the picture that she paints is full of tenderness.

Looking at the formidable manner which she adopts, one is amazed that her essential quality is not buried beneath it. That it survives is perhaps due to the simple and direct manner with which she sets down her observations. It would be wrong to say that she simplifies. She sees simply. A given scene is made up of so many parts, which she sets down without any apparent attempt to iron out disparities. Mostly her subject is wonder. Wondering humanity. The prophet seeing visions and understanding nothing of their import. The workman dog tired after a day of labor. The boy leaving home. The bridal couple going out into the unknown. Strangely enough, there is no unhappiness in the wonder, but basically, contentment, as though it were certain that the world is well ordered.

WE ARE GLAD that Mr. Neumann has given Pop Hart a reasonably large exhibition of his lithographs and aquatints, but even so we are not satisfied. It has always seemed that Hart is one of the most ill-handled artists in America. For years we have seen a few prints here, a few drawings there, but never anything that approached a representative exhibition. One has come to accept Hart as an eccentric nomadic person who makes a plate when he feels like it. The legend may be true, but Pop Hart has been at the game so long that, be he lazy as the devil, he must have an *oeuvre* by this time. In the present show there is a stunning aquatint of a Tahiti Dance that is dated 1903. It is really time that someone collected all his plates and showed them. We recommend the job to Mr. Neumann.

Meanwhile, in the present show there are at least ten plates which it would be hard to beat in America. We would mention especially the "Mexican Tavern Dance," of which two versions are shown, "The Witching Waves," the "Prima Donna" and the "Commuter."

ANNE ESTELLE RICE
Holley House Galleries

A NEW GALLERY opening last Thursday is the Holley House Gallery at 38 West 51st St. Paintings by Anne Estelle Rice form the inaugural exhibition. Miss Rice was one of the first American women artists to paint in the "modernist" manner. She is showing figure subjects, landscapes, still life and flower arrangements. The latter are especially fine in design and color.

Decorative screens and painted shawls by Bertha Holley are also a part of the opening exhibition which is to last until the middle of January.



"PEONIES AT THE WINDOW," By CARLE J. BLENNER
One of the flower paintings now on exhibition at the Rehn Galleries.

MAX JACOB
Brummer Galleries

MAX JACOB is a man to whom strict justice is so manifestly unfair that one is only too apt to run to the opposite extreme and overpraise. In the first place, he is more than a painter, he is a legend. A boulevardier of the lineage of Toulouse-Lautrec turned monk in his fifties cannot but gather around his head an aura of romance. The spectacle of an ex-roué painting monks in spiritual conversation within cloistered walls is altogether too piquant to permit a dispassionate attitude on the part of the onlooker. In the second, the drawings that one sees are usually so slight as to disarm criticism. Max Jacob has the air of presiding over his own shows with a charming and slightly embarrassed smile, as who should say, "But you really like these little things? How kind of you to say so." The combination of an utter lack of pretension with the glamor of legend proves irresistible.

Frankly, one does like Jacob. Best of all perhaps in his boulevard days. Something of the spirit of Toulouse-Lautrec is preserved in his drawings, though his is an infinitely kindlier spirit. He lacks, too, Lautrec's amazing vitality and robustness. Lautrec made out of his *femmes du monde* and his *femmes du demi-monde* an Olympus of tawdry goddesses. Jacob, watching the same procession of magnificent if slightly tawdry women, sits back in his chair and murmurs "Que c'est gentil, la vie. Que c'est gentil, les femmes. Tant de femmes. Domage qu'elles ne sont pas toutes jolies. Mais c'est des femmes quand même." And he draws them, pretty or grotesque, as they move past his chair, with the same pleasure and the same disinterest. "C'est des femmes. Voilà tout."

XVIIth CENTURY COLOR PRINTS
Knoedler Galleries

BESIDES, the technical excellence displayed in the color prints of the XVIIth century in France and the XVIIth and early XIXth century in England, the particular virtue which endears them to a later age is their complete harmony with the interests and ideas of the society that produced them. This harmony between art and the life of its own day always makes for a sincerity which is a fair assurance of immortality. The superficial grace of French manners of the period of the later Capets, the complete negation of all that was austere and the triumph of feminine charm find an entirely adequate expression in the work of such painter-engravers as Debucourt. The vitality of his compositions may be observed especially well in "Le Menuet de la Mariée," for this comparatively small print, crowded with people, presents an effect of unstrained animation and movement.

Debucourt engraved after his own designs, but Janinet is famous for his renderings of the works of the Swiss Lavreince. His boudoir subjects could only have been kept within the province of taste by a Frenchman. An Englishman would have been offensively vulgar. The sentimentality of the Briton kept within modest bounds in J. R. Smith's engravings after Morland's "Rustic Employment" and "Rural Amusement," which show the fine English lady inoffensively and gracefully occupied.

Ward's mezzotints after Morland's "Smugglers" and "Fishermen" are technically of great beauty. Stipple engravings of Reynolds' portraits by J. R. Smith and Bartolozzi are, it is hardly necessary to indicate, of engaging charm. The sporting prints which inevitably take an important place in English art are represented in two engravings of the Brighton Hurdle Race of 1833 by Hunt after Earp. There is also an extensive series of coaching subjects engraved by Rosenberg and Reeve, and "The Earl of Derby's Stag Hounds," by Woodman after Baringer.

In an adjoining room are English paintings of sporting subjects, the work of Landseer, Sartorius and others. Quite in harmony with them is a portrait of the fine "English gentlemen" type, who is both sensitive and hearty. It is by Daniel Gardner of Sir John Taylor and is one of those interesting full length treatments on a less than life size scale. The exhibition is to last through Jan. 9.

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PEGGY BACON

LUCY WALLACE

Montross Gallery to Dec. 26

WE ARE OFTEN INCLINED to think of art as something which must be rather heavy and imposing; solemnity is sometimes supposed to be needful to serious work. Peggy Bacon proves that art need be neither monumental nor solemn to be art. She is possessed of a subtle humor and a sharp, but never malicious, gift of satire. There is a sly laugh hidden in each line and those of her drawings and etchings which are concerned with persons or groups of them tell their stories so well and so amusingly that the purely esthetic value of her work may, at first, be overlooked. Although each example is based on a foundation of design so just that its rightness is immediately felt, it will not permit the spectator to be heavy in its appreciation.

With one or two exceptions the etchings and drawings now on view are shown for the first time. The etchings have much in common with other work of hers which is already widely known, but in one of them, at least, she has gone beyond her previous showing. "Country Dressmaking" was one of the twenty-five prints selected by Ralph Pearson as the finest exam-

ples of modern American etching. A study of it justifies the choice.

The drawings show an extraordinary mastery of the medium. Her pencil is so completely under control that each delicate, clean line is perfectly expressive of her thought. The whole exhibition is one of the most enjoyable we have seen.

THE OTHER PART of the current show at the Montross Gallery suffers by contrast. The lack of color in the etchings and drawings was not nearly as strongly felt as the unfortunate color in some of Lucy Wallace's watercolors. Some of them are quite charming and a scant few are more than that. Most of the watercolors are of European landscapes, Brittany, Paris and Italy with a few of American scenes. They show competence in an extremely difficult medium. The batiks which form part of her exhibition prove Miss Wallace to be a skilled craftsman.

FLORENCE W. GOTTHOLD
Ferargil Galleries to Dec. 30

FLORENCE W. GOTTHOLD's canvases are remarkable for pictorial charm and courageous handling.

"There is to be seen nothing but the (Continued on page 10)

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NEW YORK EXHIBITIONS

(Continued from page 9)

competed results of experimentations carried through at the behest of a mind commanding vision and technique.

"All of this painter's flower studies have the character of virile strength and beauty one associates with the best of the French painters of the day before the coming of the Post-Impressionists, only Mrs. Gotthold's surfaces are much more interesting than those of the Gallic painters, which adds to the handsome effect of these brilliant canvases." So writes Wm. B. McCormick as an introduction to the catalogue of the exhibition.

There is little which can be added to the handsome effect of this brilliant essay, but it is possible, nevertheless, that the laurels of at least a few of the Pre-Post-Impressionist painters in France may rest secure.

Mrs. Gotthold exhibits fifteen canvases and six screens. They are all quite

pleasant in color and she is undoubtedly at her best in the flower paintings.

W. F. McCARTIN
New York Public Library

W. F. McCARTIN is represented by a small group of water colors at the New York Public Library, 121 East 58th St., until Dec. 31. Mr. McCartin is developing interesting qualities in the presentation of structural masses. His city landscape, if the presence of a park in front of a wall of factories justifies such a term, has an uncompromising emphasis on broad relationships as well as the introduction of a certain amount of detail. "Woodstock Pool" and "Capt. Phil's Place" are also to be mentioned for the same qualities. "Tree Study" is a solitary example of another point of view, that which looks for the rhythm established by the relation of forms to each other, and, because of that rhythm, a compelling sense of movement.

MADRID

The Nancy Galleries are showing the works of Tellaeche, an excellent marine painter. For years Tellaeche sailed every sea, until he settled down in a tiny fishing village on the shores of the Bay of Biscay. There he has pursued his passion for the sea, painting it lovingly and with great intensity of feeling. He belongs to that class of powerful and sincere painters of which Zuloaga and the brothers Zubiaurre are the most prominent members. Unfortunately, Tellaeche's work has been unknown to all, save a small number of intimate friends, who at last succeeded in inducing him to hold this show. It has been very successful, and the painter has promised to exhibit some more of his work in the near future.

* * * * *

King Alfonso has presented to the Archaeological Museum, Madrid, a collection of some three hundred Visigothic antiquities (Vth to VIIth centuries) from tombs discovered in Carpio de Taio, province of Toledo.

A little time ago, a beautiful brooch and a few fibulae were discovered in that spot, and purchased by the Museum. Don Pedro M. de Artifiano, the well known scholar, suspected that a Visigothic necropolis must be lying buried somewhere in the neighborhood, and spoke to His Majesty of the advisability of undertaking excavations as a possible means of adding to the scanty Visigothic remains in existence.

The King warmly agreed, and ordered that the necessary excavations be carried out at his cost. They were directed by Don Cayetano Margelina, and were wholly successful, as the presumed Visigothic necropolis was discovered, consisting of 275 tombs. In some of them only the bodies were found, but in others, which no doubt were those of chiefs or their wives, several objects of adornment were found, consisting of gold and bronze brooches, fibulae, necklets, bracelets and rings, decorated and enriched with garnets and other stones, colored pastes, amber and enamels, being the most important hoard ever found in Western Europe.

—E. T.

MINNEAPOLIS

The "Temptation of Christ" by Titian, purchase of which by the Minneapolis Institute of Arts has been announced in the press, is now in Minneapolis and is being seen by throngs daily. The private view of the painting, held the evening of December 12, was attended by a large percentage of the members of the Society of Fine Arts. The first public view took place on Sunday, Dec. 13.

* * * * *

Through the generosity of The Friends of the Institute, the museum has received a colonial portrait painted by Jeremiah Theus, for inclusion in the American Room opened to the public last spring. The portrait is a half length, showing a seated woman, Marcy Olney, from whose descendants the canvas was recently acquired. Its appropriateness for the colonial room is worth notice; Marcy Olney was a resident of Rhode Island at about the same general period of the building of the William Russell house in Providence, whence the room now owned by the Institute was taken. It is not known where the portrait was painted, nor is it known whether Jeremiah Theus ever worked in Rhode Island. The artist came from Switzerland about 1739 and established a studio in Charleston, S. C. He died in 1774, having made name for himself as an excellent portraitist, whose style is so close to Copley's early manner that the two have sometimes been confused.

* * * * *

The portrait of Marcy Olney hangs on the east wall of the American Room above a settee of Chippendale design with double chair back. This, in addition to the other furnishings, such as chairs, an exceptional highboy, desk, wing chair, tables and so on, came to the Institute from The Friends of the Institute.

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AUCTION RECORD

(Continued from page 7)

marble columns, Xth century;	
Robert Garrison	\$1,150
757—Sculptured limestone doorway arch, early XVIth century; A. Arnold	\$1,025
776—Wrought iron and parcel-gilded palace gates, late XVIth century; H. E. Russell, agent	\$1,125
781—Carved pine wood ceiling, Murcia, XVIth century; A. Arnold	\$1,400
780—Gothic wrought iron entrance gate, XVth century; H. E. Russell, agent	\$1,700
785—Carved pine wood ceiling, XVth century; A. Arnold	\$2,350
786—Asia Minor (Hispano-Moresque) carpet, XVIIth century; Mayorkis Brothers	\$2,400

AUCTION CALENDAR

SAMUEL MARX, Inc.

24 West 58th St.
Dec. 19th, afternoon—Paintings and etchings belonging to the estate of Caroline M. de Forest, deceased, sold by order of the United States Trust Co., Executor. Samples by Thaulow, L'Hermitte, Israels, Maris, Vedder, Rix, etc.

"House Beautiful" Competition

The House Beautiful cover competition has been an annual event for three years. The announcement of the fourth competition contains an addition to the usual prizes. The first prize is \$500, the second, \$250. There is also a special prize of \$100 with a certificate of merit, for the best design by a student of any school of art. The competition closes Jan. 29. Particulars may be obtained from The House Beautiful, 8 Arlington Street, Boston.

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BERLIN

(Continued from page 8)

and work have grown to great importance, confirmed by a world-wide recognition and appreciation. All his friends and admirers hope that Dr. von Bode's unbroken vitality will enable him to devote for years to come his interest and energy to the benefit of the Berlin museums.

* * * * *

The German society for the preservation and protection of works of art, has presented a petition to the government of the Reich and the governments of the German provinces, which emphasizes the fact that due to the high taxes imposed on all kinds of property, owners of valuable works of art are forced to part with them. It is reported that important art treasures, which for generations had been in the possession of wealthy old families, are now being sold, which means a considerable loss in the material and ideal property of the nation. In the petition the society asks the competent authorities to take into consideration the present financial difficulties of many distinguished art collectors and to help to protect and preserve the art treasures of the nation.

* * * * *

Dr. Otto Burchard, a well-known collector of East Asiatic art, has bequeathed by will his important collection of East Asiatic sculptures to Prussia. Part of the aggregation has already been shown in the newly arranged collection of East Asiatic art in Berlin. The objects have in the majority been gathered by the owner himself, during his extensive journeys to the Far East.

* * * * *

Herr von der Heyt in the Hague, who is the possessor of one of the most important collections of East Asiatic art in Europe, has given as a loan to the East Asiatic collection in Berlin ten Chinese sculptures of early origin. They date of pre- and post-Buddhistic periods and are works of unique value and great rarity.

Among them is a sepulchral plate in relief work dated at 114 A. C., which is the oldest Chinese sculpture known in Europe. A marble tiger of the XIIth-XIIIth century and a colossal stone ram belongs to the VIIth century. Buddha representations are to be seen on two stelae, which are richly ornamented and date of the year 520 and 557 respectively. A huge head of a Buddha, emanating from the Goluboff collection, and two colossal figures of temple-guardians, which were placed in the cave-temple of Lung-men (VIIIth century) are very interesting objects. The Berlin collection has been appreciably added to by

these loans, which will be left with the museum for some time.

* * * * *

On the attic of St. Hedwig's church in Berlin, which was erected in 1747-73 after plans of Frederic the Great in the style of the Pantheon in Rome, Dr. Karl Walter has discovered a painting by Antoine Pesne. It is a "Nativity of Christ," a splendid example of the artist's religious paintings. It is not so well known that Pesne, who is famous as a painter of genre-scenes, of mythological subjects and of portraits, devoted himself for some time to the painting of religious motives. Perhaps the finest among them is this rediscovered canvas, which is described in old documents as notable among the paintings which adorned the interior of the church. Under the influence of changing style and taste it was later on replaced by another less interesting work. When the canvas was found among a lot of rubbish and trash, it was covered with an accumulation of grime, but after the cleaning process of the luminosity of the colors became apparent. Mary is represented kneeling in a graceful attitude before the Infant, her garment is ink draped with a blue veil. A sparkling brilliance enfolds Mother and Child, while the other personages are grouped around them and on the strongly contrasted background.

* * * * *

A novel plan which aims at a propagation of her modern art abroad, has been inaugurated by Belgium. Delegates, attached to the Belgian embassies in foreign countries will be commissioned to create interest and selling possibilities for the productions of contemporary Belgian artists. A first attempt has already been made in Sweden with satisfactory results. Within a comparatively short period, paintings and sculptures valued at 2 million francs have been sold in Sweden.

SOPHIA

During the world war, the Bulgarians had carried away to Sophia a sculpture by the Jugoslavian artist Ivan Mestrovic. It has now been restored to Jugoslavia and brought to Belgrad, where it occupies a place of honor in the National Gallery. The sculpture is one of the most important works of the artist. It is entitled "Remembrance" and represents the figure of a seated woman, whose features bear the expression of profound meditation. The work shows the characteristic features of Mestrovic's style, his austere, sharply contoured delineation.

LONDON

(Continued from page 8) sonality and one of which the onlooker does not readily tire in spite of its obvious limitations. One can speak of it as pretty without thereby implying anything to its detriment.

* * * * *

Miss Browning who is showing flower-pieces at the Fine Art Society, Bond Street, is not afraid of color; she uses it very strong and pure and to decorative effect. But here and there one feels the need for a greater restraint both in tones and arrangement. Compare her posies with those, say, by Van Huysum, and one feels conscious of a certain tendency to the "blousy" and the ebullient. A very little would make this artist's compositions eminently satisfying, so ardent is her appreciation of flower forms and so strong her brush-work.

* * * * *

If London is showing itself a little sceptical of Jacob Epstein's genius as a designer of monuments, Manchester is proving herself equally appreciative of his skill as a portraitist, for the unveiling at the Manchester University of the bust of Professor Alexander, (a presentation to him on his retirement from active participation in the work at Owen's College) was the scene of the greatest enthusiasm. The Professor himself spoke of the undoubted immortality which awaits the sculptor's work, an immortality which may well surpass that which is to be the portion of many of the distinguished folk who have sat to him. The bust is indeed an excellent piece of work if one may judge from the reproductions in the press, which has published these in juxtaposition to the professor himself. It is first of all an undubitable "likeness," it has vitality and that something more than character which we look to a great artist to provide. And meanwhile the

Rima controversy continues to rage. One contemporary indeed sees in it a sort of party feud for the future. It visualizes a Conservative Government issuing orders for its removals, a Labor one reinstating it and so on *ad infinitum*. Another sees in it an expression of anarchy, not alone an anarchy of art, but of social life in general. In fact everybody seems to see in it anything but an expression of the spirit of Hudson, to whom it is dedicated. The spirit that would advocate its removal is, of course, a dangerous one, for once admit the principle, and who knows where it would stop. We might indeed at the finish be confronted with a practically stateless capital. But there is quite a possibility that the fierce light that has lately beat upon this Hyde Park marble, may have the effect eventually of causing some of the worst offenders among our public statues to be replaced by others.

—L. G. S.

BOSTON

An exhibition of the work of the Jugo-Slav sculptor, Ivan Mestrovic, was opened in the Boston Museum of Fine Arts with a private view on Dec. 10, and will continue through Jan. 7. Included in the group are 106 sculptures, twenty-one lithographs and four drawings. The latter are the designs for the mausoleum of Vladikar Petar, national poet of Montenegro. The exhibition is installed in the Renaissance Court, thereby leaving the Sargent Memorial exhibition undisturbed.

* * * * *

Silver by F. J. G. Gyllenberg is being shown at the Society of Arts and Crafts rooms. The general exhibition is concerned with Christmas cards, the work of many of the members.

* * * * *

During December the exquisite water color drawings of birds by Charles Emile Heil are being shown at the Doll &

Richards gallery. In the same rooms are recent dry points and etchings by Sears Gallagher.

* * * * *

The pastels of Arthur Spear are being shown at the Boston City Club gallery during December.

* * * * *

Opportunity was offered to invited persons recently to see the newest product of Charles J. Connick's studio, a great window for Saint Paul's Church, Rochester, N. Y. Cram and Ferguson are the architects.

* * * * *

A head of Christ, painted by Sargent, and now in the memorial exhibition at the Museum of Fine Arts, Boston, has been given to the museum by Edward Jackson Holmes. This is a study for a painting that Sargent intended to use in his decorations of the Boston Public Library. He worked on it for years, and even went to Palestine to obtain data. The conception was magnificent, but other schemes took its place and it was never used.

* * * * *

A bronze statue of Nathaniel Hawthorne, one of the final works of Bela Pratt, is to be unveiled soon in Salem, Mass., where Hawthorne began his literary career. Frank W. Benson, etcher and painter, posed for Pratt's study of the novelist.

* * * * *

Copley's portrait of Daniel Henchman, an early Boston bookseller, has been added to the permanent collection of the Concord Art Association, as well as a painting by a Boston artist of today, George H. Hallowell.

* * * * *

Recent works by Frank W. Benson, revealing the extraordinary versatility of the painter, etcher and watercolorist, occupies the Guild of Boston gallery for the current fortnight.

—E. C. Sherburne.

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PARIS

Notwithstanding the political and economic difficulties of the present moment, life in the world of art is far from coming to a pause, on the contrary it is more active than ever and the galleries are not out of work. A very interesting retrospective of the work of Bakst has just taken place at the Gallery Charpentier. The name of Bakst and the Russian Ballet are inseparable. Each is equally indebted to the other, for if without him they never could have been quite what they were, without them he himself could not have been what he was. His talent as a painter, though not negligible, would not have sufficed to make him celebrated. But he became so, in one day, with Scheherazade. A born costumer and decorator, he was essentially a man of the theater. Just as an actor is capable of incarnating the most different rôles in turn without losing anything of his personality, so Bakst succeeded in being himself in all epochs and all styles. One might conclude from this that he had not, properly speaking, a personality of his own. This would be as incorrect as to say that the architects of the Louvre or of Versailles had none because they employed classic columns. Bakst had the genius of adaptation, and it was in the manner in which he conceived and carried out his adaptations that his personality was revealed. His style, for unquestionably he had one, consisted in knowing how to unite an extreme richness of detail with a great simplicity of line. He was also a sumptuous colorist. Thanks to him strong color again came into fashion, for his influence went beyond the theater and was felt in every art of life. An artist of rare erudition and perfect taste, he created for *Cleopatra*, *Scheherazade*, *Carnival*, *St. Sebastian* and *Phaedre*, marvelous stage settings which mark a date in the history of the theater. Unhappily, what he did for theatrical art was necessarily ephemeral, and those who come after us and who will only know the Russian Ballet by these drawings and watercolors, will never be able to realize what it really was, nor to understand the enthusiasm which it aroused.

heim Gallery) simple, noble and restful, they carry on harmoniously the classic tradition.

* * * * *

At Durand Ruel's M. Bela Kasnya, a Hungarian landscape painter of talent, invited us to an interesting exhibition of his works. His landscapes, at the same time broad and delicate, reveal an artist who well understands his profession, and has not yet said his last word. Decidedly this autumn will have been a good season for the landscape painters. A new gallery, "Le Palais de Marbre," which has been opened on the Avenue des Champs Elysées, has organized under the auspices of M. Vauxcelles an interesting exhibition of landscapes by contemporary painters, which, without pretending to be a complete résumé of the subject, presents a characteristic example of the work of seventy-seven artists, chosen from among the most representative men of yesterday and today, from Monet, Gauguin, Pissarro, Cézanne, and Waroquier, including Seurat, Signac, Van Gogh, Vuillard, Lebasque, Bonnard, André, Lacoste, Matisse, Charlot, Dubreuil, Fairey, Fournier, Clairin, Coubine, Flandrin, Alix, etc. One of the best is a landscape of Provence, small in size but large in treatment and in subject, by Pierre Girieud.

* * * * *

M. Coubine, one of the most attractive and original artists of the modern school had recently a display of his paintings at the Galerie Barbazzanes

and, at the same time of his engravings at the Gallerie Marcel Guiot. The last works of Vlaminck are just on view at Bernheim's.

* * * * *

At the Carmine Gallery an American painter, Myron Nutting, will show an ensemble of paintings, watercolors, drawings and monotypes. —H. S. C.

SALT LAKE CITY

Seventy-one granite blocks weighing an aggregate of 220 tons, have been assembled during the past week or two on the southeastern quarters of the State Capitol grounds, and from this pile during the coming spring and summer will be built the monument to the Mormon Battalion, a military organization composed of Mormons to fight Mexico in the late forties. The monument is to cost \$200,000. Gilbert Riswold is the sculptor. Four hundred and fifty tons of granite was shipped here from Salida, Colorado, for the monument. The task of finishing the relief figures will go forward immediately, it is stated. Originally it was thought the monument would not be finished till the spring of 1927, but it is now expected it will be completed months before.

—Fred L. W. Bennett.

NEW YORK EXHIBITION CALENDAR

Among those painters who was till quite recently counted as one of the "younger" men, is M. Marquet, one of the best-liked landscape painters of today. About a hundred of his early as well as his recent paintings have been brought together in the Bernheim Jeune Gallery, forming an exhibition which is very agreeable but a little disappointing. Marquet sings but one song—morning effects on the water—a long the Seine, at the Vieux Port of Marseilles, and on the seashore. This song is charming, he sings it in a voice of unequalled limpidity, sky and water are of perfect transparency, luminosity and truth. But beyond this effect he paints just like many other artists and his style is rather weak.

Charles Lacoste, who with Blot and several others is showing at the Dru Gallery, is also a landscape painter. In his effects, but so sensitive, the subtlety of his harmonies is so charming, so persuasive, that one forgets the monotony and falls under his spell. George Dufrenoy, whose exposition is now on at the Druet Gallery, an excellent landscape painter, sound, direct and truthful, knows how to vary his effects as well as his subjects. As to the landscapes of Claude Rameau (Marcel Bern-

Ainslie Galleries, 677 Fifth Ave.—Paintings by old and modern masters.

Allied Artists of America, 215 West 57th St.—13th annual exhibition, to Dec. 20.

Anderson Galleries, Park Ave. and 59th St.—"Adventures of an Illustrator," by Joseph Pennell, to Dec. 20; mural paintings by Paul Swan and a portrait of August Hecksher by Penrhyn Stanlaws, Dec. 22 to Jan. 1.

Artists' Gallery, 51 East 60th St.—Paintings and lithographs by contemporary moderns, to Jan. 2.

Art Center, 65-67 East 56th St.—Small sculptures in soap, to Dec. 30; water colors by Glen Tracy, Dec. 21 to Jan. 2; modern toys and a loan collection of dolls of all races, through December.

Babcock Galleries, 19 East 49th St.—Cabinet paintings by American artists. Dec. 21 to Jan. 2.

Paul Bottenwieser, 3rd floor Anderson Galleries, 59th St. and Park Ave.—Paintings by Dutch and Italian masters.

Brooklyn Museum, Eastern Parkway—Special exhibition of paintings by American artists, to Jan. 3; paintings by Dr. Axel Gallen-Kallela, and other European artists, to Jan. 3; permanent exhibition of Tissot's water colors of the Life of Christ; exhibition of paintings in oil by American and European artists, to Jan. 4; architectural drawings by the Swedish artist, Ferdinand Boberg, to Jan. 11; modern Dutch prints, to Jan. 20.

Brunner Galleries, 27 East 57th St.—Paintings and drawings by Max Jacob.

D. B. Butler & Co., 116 East 57th St.—Old New York and naval prints, to Dec. 15.

Corona Mundi, 310 Riverside Drive—Tibetan banners, to Jan. 3.

Daniel Gallery, 600 Madison Ave.—Water colors by modern painters.

Dudensing Galleries, 45 West 44th St.—Exhibition of paintings by Victor Charreton, to Dec. 31; caricatures and drawings by Miguel Covarrubias, to Dec. 31.

Durand-Ruel Galleries, 12 East 57th St.—Exhibition of French paintings.

Ehrich Galleries, 707 Fifth Ave.—Christmas exhibition of paintings of the Madonna.

Fearon Galleries, 25 West 54th St.—Paintings by Reynolds, Hopper, and Lawrence, through December.

Farberg Galleries, 37 E. 57th St.—Sculpture by Harold Eskin; paintings by Arthur Syzk, to Dec. 24; paintings by Florence W. Gotthold, to Dec. 30; paintings of Halifax by H. M. Rosenberg, to Jan. 6.

Grand Central Galleries, 6th floor, Grand Central Terminal—Centennial exhibition of the National Academy of Design, to Jan. 3.

Holley House Galleries, 38 West 51st St.—Paintings by Anne Estelle Rice and screens and painted shawls by Bertha Holley, to Jan. 17.

Intimate Gallery, Room 303, Anderson Galleries, 59th St. and Park Ave.—Paintings by John Marin, through December.

Kennedy Galleries, 693 Fifth Ave.—Old English color prints after Morland.

Keppel Galleries, 16 East 57th St.—Etchings by Ernest D. Roth, to Dec. 30; recent etchings by Kerr Eby.

Kleykamp Galleries, 3-5 East 54th St.—Chinese sculpture in wood and stone, to Dec. 24.

Knoedler Galleries, 14 E. 57th St.—French and English color prints of the XVIIIth century and old English sporting prints, to Jan. 9.

Krauschaar Galleries, 680 Fifth Ave.—Water colors by American artists, through December.

John Levy Galleries, 559 Fifth Ave.—Paintings by American and European artists.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 East 57th St.—Water colors by American Artists, to Jan. 4.

Metropolitan Museum, Central Park at 82d St.—Renaissance wood cuts; Chinese paintings, through December; etchings and engravings by Dürer, through December.

Milch Galleries, 108 West 57th St.—Paintings by Willard L. Metcalf from the estate of the artist, to Dec. 31, and small paintings by Dorothea Dreier, to Dec. 26.

Montross Galleries, 26 East 56th St.—Drawings and etchings by Peggy Bacon and water colors and batiks by Lucy Wallace, to Dec. 26.

Munich Ass'n, Hotel Waldorf-Astoria, suite 120—Fifth annual exhibition of paintings, sculpture, and prints, to Dec. 24.

National Arts Club, 119 East 19th St.—Etchings by living American etchers, to Dec. 20.

National Association of Women Painters & Sculptors, 17 East 62d St.—Exhibition of small paintings and sculpture, to Dec. 24.

New Gallery, 600 Madison Ave.—Paintings by James Chapin, to Dec. 24.

Neumann's Print Room, 35 West 57th St.—Graphic works by Pop Hart, to Dec. 23; paintings by F. Blumberg, to Dec. 23.

N. Y. Public Library, 42d St. and Fifth Ave.—Recent accessions to the print collection; prints of New York City from the Eng collection.

N. Y. Public Library, 121 East 58th St.—Water colors by W. F. McCullin, to Dec. 31.

Persian Art Center, 50 East 57th St.—Exhibition of Persian art.

Ralston Galleries, 730 Fifth Ave.—Paintings by ancient and modern masters.

Rehn Galleries, 693 Fifth Ave.—Flower paintings by Carle Blennier, to Dec. 23.

Reinhardt Galleries—Early Renaissance bronzes, drawings, to Dec. 24.

Salmagundi Club, 47 Fifth Ave.—Annual exhibition of thumb box sketches, to Dec. 22.

School of Design and Liberal Arts, 212 West 59th St.—Drawings, dry points and etchings by a group of three, to Dec. 24.

Schwartz Galleries, 517 Madison Ave.—Old and modern prints.

Scott & Fowles, 667 Fifth Ave.—XVIIIth Century English paintings, modern drawings and sculpture.

Whitney Studio Club, 14 West 8th St.—Paintings and sculpture by modern artists, to Dec. 24.

Max Williams, 538 Madison Ave.—Ship models and old prints; paintings by Arthur Schneider, through December.

Women's City Club, 22 Park Ave.—Exhibition of paintings by women artists, through December.

Howard Young Galleries, 634 Fifth Ave.—American and European paintings.

ART DEALERS

I invite an offer for the purchase of half or the entire collection of 2,600 perfectly finished paintings in oil by J. E. Stuart, artist-painter, ranging in size 6 x 10 inches to 6 x 10 feet. Subjects include Maine to California and Alaska to California. Sales made by the artist, J. E. Stuart, 1882 to 1926, reach the splendid sum of about \$25,000.00, which is an average price of about \$1,000.00 for each painting; one painting, size 12 x 16 inches (fine finish on aluminum), sold quite recently for \$15,125.00 cash. Am now negotiating with several builders of eastern private art galleries the sale of an important painting made direct from nature. The Great Falls and Canyon of the Yellowstone, size 6 x 10 feet, for the splendid price of \$125,000.00, also several other smaller and important paintings ranging in price from \$10,000.00 to \$75,000.00 each. Have a perfect record of all paintings made and sold during the years from 1900 to 1926. Will be glad to assist the purchaser from time to time in displaying and offering for sale this collection. I invite the most careful investigation. Will deal with purchasers only. (NO AGENTS.)

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The ART NEWS

STUDIO NOTES

Mr. Borglum is established in San Antonio for several months, where he is engaged in executing the commission for the memorial to the Old Trail Drivers' Association.

Gladys Brannigan has received word from the Fine Arts Department of the Arizona State Fair at Phoenix that she has been given a special award for a group of miniatures exhibited there.

Mary Riley returns this week from a seven months' trip to Europe. She spent most of the time painting in Italy and Southern France.

A reception was given in honor of Matilda Browne (Mrs. Frederick Van Wyck) last Saturday at the Newark Art Club and later a tea at the home of Miss Helen Wheeler who is managing the Art Club's loan exhibition in which Mrs. Van Wyck is represented. Mrs. Van Wyck was born in Newark and some of the former members of her Newark art class were at the reception.

Three water colors by three Utah artists of national repute—Mahonri Young, Hal Burrows, and Waldo Midgley—were purchased by the State of Utah recently. The pictures were on exhibition at the annual Utah State Fair held in October. The three artists are all descended from "covered wagon" pioneers, Mahonri Young being the grandson of none other than Brigham Young, famous Mormon leader.

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